

Syllabus for dance making

By Mary O'Donnell Fulkerson

A study program to be seen as a compliment to a full dancer's training program, that would involve technical study, improvisation, release, at least one other somatic training, music, history, projects offering direct experience as dancers, and existing within the academic framework of University level education in dance.

Attraction of Life's Force

Why dance, in a time where there are so many uncertainties, so many destructive forces, where the human race may be threatened by earth crust shift, where illness is prevalent in ways that may destroy huge numbers of earth's citizens, when human scale experience is being replaced through popular culture, film particularly, that constantly erases the boundaries between innocence and defilement, where big business is so profoundly powerful that nation states number a minority of the largest ten economies of Earth, and where world war occurs unannounced ?

Dance has no chance.?

Or does it?

Rethink.

Always in former times the hopes and aspirations for humanity taken as a whole have included the possibility of a future. So secure have we been in this belief that it has been possible to squander earth's resources, and to pollute our seas. Subscription to decay, despoiling of nature's resources and decadence is still acceptable for many persons alive today.

Rethink.

The dancer works in a rare sphere that is inclusive of effort, change, achievement, development, fulfilment, access to emotions, sharing understanding of intimacy,

support for excellence, ideals, standards, love of life, respect for the individual, individual instruction, development of personality, and energy spent for non-materialistic aims.

The choreographer works with guiding energies, wills and means toward communication, gives life to meaning, inhabits spaces of consciousness that allow for primary experiences to emerge within performers, completes the incarnate fantasies of audience members, and dares to exhibit essential beliefs.....

How can the dancer/choreographer fit into our world?

The dancer/choreographer today stands as an icon, evidence of practical knowledge, and choreographic intelligence combined with individual, personal will.

There is a great need in this time for optimism, for visionary dreams, for the ability to withstand the onslaught of confusing forces and respond with continuous generosity towards the possibilities inherent in the human body-mind.

Respect is built into the subject of dance.

The choreographer has a mission to inform others of the template of life's experience as it rests on one human consciousness. Choreographers do this through live material, the human body, the dancer who knows through the living experience of the choreography a certainty that life is REAL.

There is goodness abundant on earth today. This goodness is expressed in compassionate understanding that leads to the revealing of light, as well as darkness.

When you work with the body/mind as dancers and choreographers do, you have the incredible responsibility to direct life's forces .

The question must not be "What chance does dance have?" but, What chance does life have without dance?

Of all the arts, dance is the most temporal. When the performance is over, there is nothing left but the direct impact on the audience members. You can't buy the dance and take it home as you would a sculpture or a painting. You can't listen to later as you would a CD of a wonderful performance. You can't possess a dance. It remains in the area of most exquisite and illusive wonders—taking any form, having any impact or meaning. Dance on video is pale and an interpretation of the video maker's experience, not of the totality and living essence.

Dances may reference anywhere today.

Some dances rush the soul to pleasure.

Some dances satisfy our interest in body design and formal structures. Some create blushes of experience.

Some reveal aspects of the human dilemma—awakening consciousness within uncertainty.

Some dances reveal bodies in space with free-formed energy being their direct communication.

All dances reveal the body/person as a primary and instinctive communicating force. Dances also reflect a great economy of means where human effort is expended for meaningful results, usually without any waste to the resources of earth and eco system.

As one watches a dance, nervous system functioning is more active than within the visual arts. This occurs through the visual, cortical assimilation of movement as well as stillness, combining with the kinetic aspect of movement creating an actuality of communication that goes beyond any visual-only art to a muscular, sensory level. (The kinaesthetic cell groups that govern proprioception at joints are activated through nervous system response to movement, that simulates, in the watcher, actual physical experience.)

Dance proposes a qualitatively different social order wherein the immediacy of direct experience gains primacy over materialism.*

Through the last half century humanity has experienced:

- the “end of the individual,” through domination by things
- individuals being controlled by ruling institutions and modes of thought
- media and technologies providing a universe of illusion and fantasy
- individuals becoming overpowered by consumer values, media ideologies, and role models,
- and seductive technologies like computers providing worlds of cyberspace” **

And dance has continued to retain continuity with integrated body-mind practices of ancient times.

Differing from the historical positioning, where the subject (person) controlled the object, and the present philosophical position where the object controls the subject (person), *in the case of dance, the subject is object, and the object is subject--through essential subject-object oneness, dance communicates. This places dance outside of aesthetics of the object-subject, and in its own realm that has constancy within temporality and lasts within memory, just as virtual experiences do, yet is primarily of the body.*

“Real” and “virtual” are not separable within the dancing body.

Dance stands alone among the arts in this time, through lack of significance within the debate of subject/object differentiation. Of all the arts, dance is closest to virtual experience and at the same time entirely dependent on bodily temporality, therefore closest to materiality.

Dance allows body-mind consciousness to integrate the individual with the environmental sphere of performance where, though seen as temporal object, the dancer experiences an integrated wholeness within nature, capable of referencing to any or all areas of thought or emotion, and in unification with world-view consciousness. This consciousness is inclusive, not partitioned.

From Jean Gebser in THE EVER-PRESENT ORIGIN, (translated by Noel Barstad with Algis Mickunas,

We can discern the degree to which tone is a primordial force that works via the magic structure to shape the world if we observe the meaning of the Latin word Carmen. It signifies a “song” or a “poem,” but originally meant a “religious and magical incantation.” Singing in this sense is a charm for spell-casting, which is to say an effecting by tone or sound. Even today such words as French charme, Spanish encantado, English charming, are imbued with this basic sense which expresses the charm or spell that men or objects are able to cast on us.

(MOD: remember that this comment refers to a time before “capture and materialization” of the song onto tape and CD).

Since the relation between tone and spell indicates their inseparability as well as their pre-eminently magic character, it will not be surprising that we feel justified in ascribing the predominant role within the magic structure to the ear as well as to the inner “vital” organs. The magic world, as well as an essential part of our present constitution, came forth from the magic tone which—becoming effective via the ear—evoked a world. It is this same tone, like that of the jungle drums, whose rhythm is one of the most vital expressions of magic man, that gave birth to dance. Dance is tone become visible: the medium of conjuration and of “being heard” by the deeper reality of the world where man is united with the rhythm of the universe.

With virtual reality providing non-real or hyper-real experience, and the pragmatic existence of every day necessities providing objectification of experience today, dance provides a third, integrative option. In dance, each body-mind is not viewed as commodity, but as integral essence, and teaching of dance is concerned with the full range of experience, from the elite, to the contemporary, from the cosmopolitan to the primitive, from the profound to the practical, and from the real to the virtual.

Surely the function of education is to acquaint persons with their past, but primarily to prepare them for the future.

*Inspired by Baudrillard’s call for new social orders that take the form of rebellion. For dancers this takes the form of manifestation of significance in a time of growing insubstantiality.

**Lucacs, the Frankfurt School, and Baudrillard

Specific Cultural mission of Dance Makers:

- to make high quality dance performances
- to discover and develop an individual signature for each student, as dance maker/choreographer
- to take the best qualities of students' own creative ideas further
- to apply learning from one area of study to another, for example, applying technical skills and abilities to choreographic practice
- to apply and integrate imaginative, creative processes within the creation of dance
- to further imaginative and intelligent communication between choreographers, dancers and others involved in the creation of dance

Specific Cultural Mission of Dancers:

- to perform at highest standards of quality and fullest understanding of one's role
- to develop a knowledge of dance as it relates to our time, and to be able to perform with depth and precision regarding the many diverse genres present today
- to have the means to take the best qualities of students' own creative ideas into choreographer's visions
- to apply learning from one area to another, within the sphere of technical and interpretive excellence
- to apply and integrate imaginative and creative processes within the performance of dance
- to further imaginative and intelligent communication between choreographers, dancers, and others involved in the performance of dance.

The Integrated Body-Mind School

The philosophy of body-mind integration may be present in the teaching of techniques for dance, in the teaching of choreography, and in the teaching of performance skills. This happens through the understanding that Release indicates a philosophical positioning governed by the following principles:

1. The student is primarily responsible for investigations and learning, and the teacher is a guide. This means that the student will be self-directed through a series of potentially fulfilling and learning experiences.
2. The role of the teacher is:
 - to set learning goals, making these clear and relevant to the students,
 - to create interest in learning goals,
 - to support the student to understand the formation of concepts,
 - to encourage the in-depth pursuit of ideational material through active integration into real, life experience,
 - and to re-direct attention and re-focus the student when she/he has reached the depth of pursuit possible at that moment in time.
3. “Learning how to learn” in an encompassing and practical way, integrating both, experience as well as empirical information, is the main achievement with “openness to future developments” being a primary interest.
4. Knowledge is seen as empirical and practical experience of the world.

Thoughts regarding the application of Release to teaching can be found in “Release: Seven Zones of Comprehension Coming from the Practice of Dance” within the chapters on Education and Release.

Choreography Syllabus Overview

Overview

Of central importance to this course route are the following :

- the involvement of the whole person*, whether as dancer or choreographer, and all his/her *relevant resources*, through the application of physical, creative, analytical, social and psychological resources to the creation of dance,
- the creation of movement vocabulary*, and forms that construct and communicate this vocabulary into a *meaningful statement*
- essential communication using all materials of dance creation along with support elements of music, design, light technique, fashion/costume, language, dramaturgy, and any other elements seen as appropriate to a particular choreographed work of art.

Specific Aims:

Of central importance to this course as a whole is the application of physical and creative resources to the creation of dance choreography that communicates expertly, along lines that reflect clear vision and values.

Of importance to the composition program for the dance maker's program are the following:

- to make high quality dance performances;
- to discover and develop an individual signature for each student, as dance maker/choreographer;
- to apply learning from one area of study to another, for example, applying technical skills and abilities to choreographic practice;
- to apply and integrate imaginative, creative processes within the creation of dance;
- to take the best qualities of students' own creative ideas further;
- to further imaginative and intelligent communication between choreographers, dancers and all others involved in practical dance research and performance, through the making and performing of choreography.

Facilitation:

These aims are facilitated by the following provisions:

- support for individual artistic development, through the teaching of timely movement vocabulary, imaginative processes, systems for evaluation and prioritisation of content, with these leading to clear development of form(s).

This includes:

- priority for the student's own vision to develop in connection with a broad cultural view,
- involvement with creative possibilities including design, light, video, set, and technical advances, with these being available for use in dance performance and at necessary points within dance creation,
- information given to each student regarding historical perspectives relevant to their own productions, philosophical background relevant to their dance making, and, at the end of the four year course, information given to each student leading to the recognition of a market for their dance making after they leave education.

Overall Competence as it occurs throughout the choreography option:

- the student creates highest quality dance performances,

- the student discovers and develops an individual signature as dance maker/choreographer,
 - students learn to take the best qualities of their own creative ideas further,
 - students apply learning from one area of study to another, examples: students apply technical skills and abilities to choreographic practice, or students derive motivation for a choreography based on a subject within contemporary life.
 - students apply imaginative processes in an integrated way, leading to the creation of committed, personal dance products that reach out to an audience
 - imaginative and intelligent communication occurs between choreographers, and dancers, musicians, designers, technical people, and others involved in the making of dances
- the course is designed to support each student to make a direct choreographic contribution to the imaginative journey of an era.**

Year One:

- primary experiences of creative thought processes, movement invention, creation, and composition;
- creation of phrases;
- initial development of vision and values;
- introduction to the use of codified and non-codified techniques;
- beginnings of overall compositional form within the making of solos.*

Year Two

- strengthening of individual creative vision, and application of this to the abilities and perceptions of dancers;*
- further exploration of the choreographer's motivation;
- performance in works of third, and fourth year students, and occasionally graduate students also, contributes to an understanding of choreographic means and aims;
- abilities grow regarding the formation of whole and complete dances through the making of duets and trios.

Year Three:

- increase in movement vocabulary and the potential for movement discovery;
- movement research is developed through exploration and demonstration, and this may require interdependent skills between choreographer and dancers;
- individual styles of verbal/physical communication begin to develop;
- movement patterns are challenged;
- compositional skills increase, and movement is constructed into intelligible lines of communication;
- duets and trios become a subject of special interest, leading to greater information regarding the movement of sub-groups within large group choreography;
- within the Performance Series, choreographers develop their own choreographies within group works presented on stage with full support of technical staff, and access to complete theatre resources;
- scoring and choreographic notes often become topics for discussion.

Year Four:

- summation year within which students fully participate in the role of choreographer;
- complex issues as arising from mature choreographic process are shared and discussed;
- communication with dancers during the choreographic process and with audiences are on-going issues;

Students continue to concern themselves with the following issues:

- on-going practical research,
- conceptual research,
- analysis of the student's own movement vocabulary—both practical and written,
- discussion of work methods and practices,
- writing on aesthetics and practice,
- analysis of dance works through video,
- analysis of individual experience as dance makers,
- comparison of aims and concerns,
- and the building of a picture of each student as a professional dance maker,

ready to leave College and find her/his life experience within the dance field.

The whole course is facilitated in years three and four by the Performance Series that brings up all aspects of professional work as a choreographer, from the initiation of a work to its performance. The student has the following practical and creative responsibilities in addition to making the choreography:

- a. to create a light design, or collaborate in this creation,
- b. to find or create music or sound, or collaborate in this creation,
- c. to take decisions regarding set, or collaborate in these decisions,
- d. to take decisions regarding costume or fashion or collaborate in these decisions,
- e. to enter into dialog with artists from any of the above areas of concern in order to attract expertise to the piece,
- f. to find helpers for the piece, two student technicians who will work with light and sound,
- g. and to supply the College with information regarding title of the work, performers, associate contributors from other fields, and any program notes necessary,
- h. to identify and place in context one's own style, seeing similarities and differences of interest not only within colleagues of the school, but also within the working field.
- i.

Within this phase of study the student analyses his/her product, learning skills and tools that apply directly to production of dance works. Physical, intuitive, and conceptual enquiry is emphasized. Analysis is specific to products. Strategies are created by the dance maker for each specific work. These may include the support of dancers as co-dependent dialog partners. The many roles that dancers may be led to explore are part of the research. In fact, the whole course moves to become a research into the choreographer's potential and vision. As within the third year, this is individual, and reaches far beyond the creative process alone to include such things as production values, dialog skills, and the discovery and implementation of tools for communication. Individual guidance is provided for each piece students make for the performance series.

This course, in the fourth year continues the study of actual practice and formation of artistic identity as a maker of dance within the complete experience of dance making. The students experience the fullest possible artistic demands of their chosen field, each with supportive assistance from her/his guide.

Capacity for Reflection—Reflection is continual, with a constant feedback system being employed to bring one's vision into perspective with one's resources.

Role of Student:Beginning level,

Enter the boundaries of the choreographic role.

Practice beginning skills of choreography, including:

- fulfil assignments designed to bring up movement research and creation of set movement,
- create short form using a personally generated movement vocabulary,
- maintain and challenge personal interests.

Function with integrity as a beginning choreographer.

Intermediate level,

- make short studies, duets and trios, and participate in other's works,
- build on all movement sources and resources discovered in the first year,
- initiate, follow and learn from other's process and progress,
- notice, describe and discuss one's own process.

Advanced level,

- produce finished works,
- establish a self-directed practice of choreography,
- investigate leadership qualities,
- investigate application of imagery and image based constructs within the choreographer-dancer relationship.

Finishing level,

- Carry out practical research and bring this to fruition, on all levels, from the creation of movement vocabulary and or process, to the making of set or open forms on all levels of work, ranging from smallest details to the overall piece.
- Carry out conceptual research parallel to practice,
- Analyse processes and means,
- Engage in discussions with fellow choreographers,
- Articulate one's own aesthetics and practices,
- Analyse one's own works through the use of video,
- Evaluate one's own experience as choreographer,
- Compare one's own aims and concerns to other models within the field, in order to reach a picture of a professional choreographer ready to leave Artez and find his/her experience within the dance field.

Role of Course Leader/Coach

- coach,
- leadership of practice and discussion,
- continual feedback to group and individuals,
- to direct formation of experience with imagery,
- to guide works to completion,
- to support the evolving self-recognition and identification with the societal role of dance maker,
- to provide feedback, and commentary regarding the student's own dance making process and products,
- to comment on dance maker's signature pieces,
- to extend the possible range of the emerging dance maker's potential within a realistic context.

Work Forms:

- experiential teaching of choreography through individual, investigative work and compositional concerns, directed by coach;
- group investigations of movement creation and choreographic forms;
- guidance and correction for practical work;
- verbal feedback from coach and students based on observation of each student's work;
- verbal reports of students' own experiences;
- written reports of students' own experiences;
- guidance of research, and cultural underpinnings of the student's own choreographies.

Purpose of the teaching:

Provide practical resources,

- support movement invention,
- support training for concentration and movement analysis,
- emphasize basis for kinetic experience needed to transition between movements,
- inform regarding appropriate mind set for different movement tasks.

Provide compositional resources,

- support movement creation into well formed structures on all compositional levels, from the shortest to the longest works;
- assist the student to establish a self-directed practice of non-codified or body-mind integrative techniques, as they may apply to the individual artist's choreographic works,
- investigate application of different forms of imagery and image-based constructs within the choreographer-dancer relationship,
- facilitate the student to lead and support a choreographic journey through complex structures,
- create a vocabulary of movements or locus of interest appropriate to the future work of the individual choreographer.

Provide intellectual resources,

- direct students to resources arising from the needs of particular choreographic works or choreographic investigations,
- provide psychological and philosophical resources relevant to each student's works,
- support relevant emotional access for dancers within works, and develop this into clear communication values,
- concentrate on skills of personal criticism, relating to the creation and performance of highest quality movement and choreography,
- stimulate internet use for widening the scope of individual learning

Provide communication skills, values,

- place communication values in primary place for students.
- investigate leadership qualities.

Application of choreography to other parts of the course...also derivation

Choreography (in the broadest possible sense) is the fulfilment of dance experience. It is the channel through which dance becomes visible. It is the opening of

possibilities for the dancer. It gives the audience the option to see. With the current possibility of opening and closure within form, even improvisation can now be seen through the eyes of choreographic decision making.

Choreographic study at ARTEZ is one part of the course, with the formation of dancers being the other. They are totally integrated, built from, established by, and supporting each other, through the existence of the whole syllabus. The choreographic course employs all of the parts of the course and as the integrative instrument of dance, choreography supports all parts of the course. Choreography is the purpose for many of the taught elements of the course, with the dancer's abilities entering the stage through the doorway of decision making as to how this will occur, this being choreography.

From the many excellent Codified Dance Techniques taught on the course, Choreography derives **raw materials** for the making of works. The existence of **skill levels and inherence of exactitude** within form in the body is learned here. Formal **Aesthetics** are practiced within this area, sometimes aesthetics inherited from specific traditions, and sometimes aesthetics derived individually from a practitioner of our time. **Specificity, control and sense of body design** are learned here. **Economy of movement** is essential to the production of any formal movement structures, and this is practiced within technique classes. **Alignment principles** are practiced here to feed directly into the creation of a dancer's instrument for choreography. The **body animal** is enhanced through the repeated practice of movements. The presence of movement structures within a dancer's body provide **safe and efficient use of the body** in choreographic experiments.

From the Release syllabus, Choreography derives **individuation and movement invention, attention to process and open forms, and respect for individual differences within movement language**. Release trains bodies for a variety of **alignment principles**, allowing time to explore the body in **holistic movement constructs**, where the dancer is able to **integrate sensation, emotion, and form**. In this way, Release contributes **physical awareness** that leads to **movement clarity within individually created forms**. Release creates **ease in dealing with movement complexity**, as the student gains access to precise understandings that emerge from the anatomical and kinetic aspects of Release. This is achieved through **in-depth working with complex paradigms of thought as they occur within individually developed movements, movement processes or movement sequences**. **Economical production of movement** is enhanced through precise understanding that emerges from the **anatomical and kinetic aspects** of the released body. The Release process provides many examples of **interactive movement creation** – interactive between a leader (teacher or choreographer) and between persons involving themselves in **exploration of movement based concerns**. (students or dancers.) This creates potential for **choreographic exploration through process, leading to forms in choreography that contain either real time choice making, or set material**.

For personality development, contributing to the formation of a dance artist,
The Formal Techniques and Release support:

--**Independence of thought**

--**Power to take decisions**

--Access to emotions, and sensations

--And Flexibility of mind.

All of these enhance performance as the choreographer forms life experience into dance performance.

Other aspects of the course contribute significantly to the formation of the choreographer.

Directing provides specific strategies for communication with dancers and creation of products through dialog.

Theatre strategies provides a sweeping historic overview of major achievements in the arts that contributes to the positioning of art and consequently dance experience today. This is achieved through analysis of current focuses and trends, and a seeking for their historical background. This influences the students' perception of their choreographic works and indicates for them possible research opportunities regarding their own aesthetic positioning.

Improvisation provides the possibility for new movement creation and strategies for incorporation into choreography. Many exercises in the improvisation classes apply directly to the formation of choreographic choices. In the improvisation classes immediate decision making trains both dance students and choreography students to understand the reasons and importance of choreographic decisions.

The choreographer/composer's workshop yields the opportunity to put all studies in context, with dancers practicing dancing and choreographers practicing choreography. The additional aspect of collaboration with musicians brings a richness to the choreographic students' work.

The repertory projects demonstrate complex form as created by experts in the field. These open young choreographer's eyes.

Music gives support for the dialog with live musicians, and provides acquaintance with the masters of our time, contributing greatly to the expertise of the choreography students.

Choreography and Music opens the perspective of relationships between music and dance making, provides an analysis of how things work between the two disciplines.

Performances provide actual experience of the role of choreographer, initiating, developing, leading and producing complete works.

Contact Improvisation provides free-form bodily movement in duet form, with its inherent performance opportunities and its possibilities for use as a tool to gather either process or set movement for performance.

Composition Workshops –Image/Music/Costume/Improvisation/ and guest choreographer or dancer/choreographer provide choices between image making, costume design and creation, set design concerns, music options in performance, with these being explored as electives, giving the student the possibility of getting some accrued expertise through signing up for the same area a second or third time. The option of dancer/choreographer as guests provides a further individual insight into the choreographic practice.

The **Stage** possibility presents a total immersion opportunity directly into the field and this may take place in the form of a residency for up to half a year.

Image Formation, the design-based course for lights, music, video, stage set up, and planning of communication with theatres is a primary and central concern for all choreographers.

Choreography Syllabus

First Year, Creating Movement and Phrases

The main concerns of the composition program for the dance maker's program are:

- to make high quality dance performances
- to discover and develop an individual signature for each student, as dance maker/choreographer
- to take the best qualities of students' own creative ideas further
- to apply learning from one area of study to another, for example, applying technical skills and abilities to choreographic practice
- to apply and integrate imaginative, creative processes within the creation of dance
- to further imaginative and intelligent communication between choreographers, dancers and all involved in practical dance research and performance, through the making and performing of dances.

General: This course is a survey, offering an introduction to, and acquaintance with, compositional thinking and the practice of dance making. The practice of making compositional strategies and studies will yield first short pieces and culminate in a compiled work. Students in this course are introduced to the vocabulary of dance making, including many forms and construction methods, as well as overall aims and concerns of choreographers.

This is the first and beginning course in choreography. It proposes the art of dance making as being artful, skilful, imaginative and communicative. Dancers and choreographers may all take part in this course, with all experiencing equally the responsibilities and roles within the making of short choreographic studies.

View: This course is a fundamental beginning for both those interested in dancing professionally and for those interested in dance making professionally. For dancers it provides experience of the thought processes within which they will work in the future. For choreographers, the course provides primary experience of their chosen field of study. At the point in time when this course occurs, the students may not have chosen their specialism, so this course supports both, dance making and dancing within the experience of creating and participating in dance studies.

Creative Capacity: Each student evolves as both dance maker and dancer in the course. As students serve sometimes as primary creators, (choreographers) and sometimes as participating interpreters (dancers) creative capacity is pushed to the limit.

Ability to Cooperate: These abilities, to work in groups and to lead groups, are fundamental to this working process.

Communication Ability: The skills of good listening, receptivity and responsiveness are primary within the dancer's role. The skills of attentive leadership, and truth to one's own vision while communicating with others who are not perhaps of the same vision are primary within the choreographer's role.

Analytical Capacity: Both roles, dance maker and dancer require continual judgment, assessment of one's own capacity, and application of one's own resources to the task at hand. Continual analytical processes occupy students in both roles.

Craftsmanship: The craft of making dance includes taking responsibility for the vision, values, tools and skills within the creative process and performance of a dance or dance study. Assessment of dancer's abilities, assessment of means, and management of resources, including time. And the craft of dancing within original works includes specific understanding of the dance maker's vision, matching personal abilities to the role or part that one performs, along with full and genuine understanding and contribution to aesthetic values and other perspectives of the work process.

Entrepreneurial Ability and Societal Orientation: As a dancer or dance maker, one must take on full responsibility for the choice. One's success will depend on matching one's abilities to the interests and demands of others. In addition one will continually grow and re-define the roles of both dancer and dance maker throughout a life of research, production and performance. Creative experience of the role of dance maker gives insight into the actual work that goes into the preparation of a piece, while also giving insight into the work of dancers. This course provides a beginner's preparation for the role of either dancer or choreographer in society.

Learning Capacity: This is individual, depending on previous experience, individual effort, imaginative resources, and the willingness to experience the unknown.

Artistic Identity: The formation of artistic identity is supported within the work through individual choice making regarding both primary matters of composition for dance, and interpretive matters of dancing.

Capacity for Reflection: Students continually reflect on their participation and products.

Capacity for Innovation: The course is fundamentally about innovation and provides the student with an opportunity to discover what may be made and danced today.

Content

Initially exercises in the creation of movement vocabulary will supply the student with imaginative and creative opportunities. Individual movements will be constructed through design concepts and kinetic exercises. Examples of this would be treating the body as geometric form in space, or treating the body as evidence of specific flow through direction(s).

Short compositional studies will be created based on concepts, and themes. Design based bodies in space will be a focus, and narrative or dramatic elements may occur as well. All/any student's physical choices may be considered as potential for choreographic studies. The supposition is that there are infinite physical possibilities and infinite ways to present each of these. Subtlety and timing provide resources for construction. Students will take part in each other's studies, as well as making their own works. Sometimes works will be assimilated into dances. Both codified and non-codified techniques may be used, along with any musical, theatrical or artistic means the students may wish to explore.

The primary elements of creative participation in dance making are presented through a variety of means, ranging from the simple to the complex.

- the making of abstract studies of movement with consistent and related vocabulary
- the making of studies based on energy flow
- the making of studies based on real gestures
- the making of studies based on referential gestures, having symbolic meaning
- the compilation of means: abstract, real and referential

--the effect of different energies and time frames on certain of these studies
*concern for flow of information, phrasing and timing will be fundamental in the making of these studies.

The student will be faced with many impressions of dance, many ways of constructing movement materials, and many ways to evaluate dance works in order to fully take part. The joy of discovery of one's own choice-making abilities and interests couples with the excitement of understanding the many ways that one's own colleagues are finding themselves within the activity of dance making. One of the results of this rich experience is a growing curiosity within beginning students about how dance may be made by them and has been made by others.

Progress is individual and varied. Sometimes students will be learning to practice the fulfillment of their own, well-articulated choreographic vision. And sometimes students will contribute to the completion of other student's visions.

Form

--experiential teaching, for between 6-15 students, within study groups of 2-5 students

--individual creative experiences

--group research led by individual students

--coaching based on student's creative works

--Role of teacher: Lecturer, Guide, assisting students in the development of their own ideas, and Coach, assisting them in the leadership aspect of creation with others.

--Role of student: begin to appreciate and experience the role of the professional dance maker, and to achieve first understandings of that role. Also, to appreciate and experience the role of dancer within other student's works.

Assessment and Grading

--Attendance is mandatory for assessment, with 80% being necessary for completion, however, this is subject to the discretion of the teacher/lecturer.

--Discussion of works and examples occurs frequently and involves feedback and opinion from both teacher and fellow students.

--Written assessment occurs at the end of the course and is generated by the lecturer/teacher. This will be based on:

1. the student's responsibility for vision, values, tools, and skills as having occurred within the creative processes of the course.
2. the performance of a dance or dance study, evaluated for:
 - vision,
 - understanding of the flow of information,
 - phrasing and timing
 - overall communication,
 - appropriate use of means within this study,
 - understanding of energy contrasts as necessary to the piece
3. Growth of artistic identity as compared to the student's starting point at the beginning of the course.
4. Knowledge of abstract, real and referential movement, and compilation of these means as shown within the various short examples of work created within the course

--Supplementary materials, notes and personal assessment may be added by students if they are interested to contribute to their files.

--A final grade on a scale of 1-5 will be awarded to every student, and this may be discussed with the Course Leader.

Course Evaluation

The course will be evaluated by students through discussion with the course leader/coach in classes and with the year group leader. Discussion will also occur with the year group leader and this will result in a written report.

Resources:

Become acquainted with the following choreographer's works and thoughts:

Doris Humphrey

Hanya Holm

Martha Graham

Jose Limon

Merce Cunningham

This course may culminate in the creation (with guidance as needed) of performance works by every student.

Choreography Syllabus

Second Year, Practice through Being a Dancer

General—This course offers the second year student a chance to explore her/his individual creative power as a dancer within the context of more mature students' works. These more mature students are the students of the graduate program.

Creative Capacity—The student functions as a dancer within given compositional forms, with the graduate students providing direction. The participation will be active and creative.

Ability to cooperate—The students practice group working, and individual responsibility, under one person's direction, applying their own personal abilities to the task of discovering and fulfilling the dance maker's vision.

Communication ability—The student receives instruction from a more experienced dance maker, and responds with interest, creativity, and energy. Then a feedback system is discovered where the dance maker and dancer resolve issues, create and edit in a discursive manner.

Craftsmanship—Students participate in the making of short and medium length segments of dance stemming from differing artistic visions.

Analytical Capacity—The students learn to see a work of dance (art) as a process of decision making and to extend the decision making process through intuitive as well as analytical resources.

Learning Capacity—Each student grows at her/his individual rate, with support and criticism from the instructor.

Artistic Identity—The role of dancer is strengthened through practice, involving the appreciation and learning of quick and intuitive choices as well as pre-determined decision making.

Capacity for Reflection—Self identity of dancers is forming throughout the course, as the under-graduate students participate in exercises set by the Dance Unlimited graduate students. Through observation and participation in examples, the dance makers gain information about their chosen field. This involves some thoughtful analysis. Within the context of this course both actual roles, dancer and dance maker, may be explored, and considered.

Capacity for Innovation—Learning at this level requires innovative choice making and careful evaluation of tasks in order that resulting exercises and finished products will reflect strong cultural values and personal strengths in performance.

Content

The primary elements of creative participation in Open Form dance making are presented through a variety of exercises, ranging from the simple to the complex. The student will be introduced to three different, individual choreographic visions of dance, as held by each of the Dance Unlimited graduate students. Undergraduates will be able to take part in a selection of construction methods to make dance movement materials according to Open Form Composition, where real time decisions are made by dancers as they perform. The joy of discovery of one's own choice making abilities and interests couples with the excitement of understanding the many ways that one's colleagues are finding themselves within the activity of Open-Form Dance Making.

One of the results of this rich experience is a growing curiosity within beginning students about how Open Form Structures may be made by them and have been made

by others. This is achieved through the experience of having taken primary dance decisions to create short studies within the framework of another's dance making idiom.

Some of the students will not have experienced process based work, will not have taken decisions within the context of live performance, and will not have improvised on stage either. The course will support them into experience of these different ways of participating in dances.

The Dance Unlimited students will be setting the outlines for the course and the undergraduate students will be responding within very well defined parameters. The work will proceed at a moderate rate, with the undergraduate students' abilities taken into account.

The course presents the graduate students with a chance to define and observe their open form processes in action and the undergraduate students with a chance to experience live decision making on a small and personal scale, without being particularly observed, and then on a larger scale, within simulated performance situations.

The student's individual capacity for development and innovation is supported through appreciation and criticism of the decisions she/he has taken.

Progress is individual and varied. Sometimes students will be learning to practice the fulfilment of one, well-articulated choreographic vision. And sometimes students will be given authority to contribute to the choreography through dialogue processing with dance makers.

Assignments will involve individuals in primary movement creation—using both codified and non-codified techniques, construction of movements into phrases, or short fragments, and short works will emerge.

Assessment will be verbal, with written commentary at the end, this coming from the course leader.

Form

--experiential teaching, groups of 6-15 students

--individual creative experiences

--group research led by one student

--role of teacher/lecturer: give philosophical and practical advice, and situate the work aesthetically.

--role of student: to extend knowledge gained from brief first year experiences with the compositional process, and then to begin to evolve individual strategies and methods for composition. Here the student takes additional responsibility for her/his creative choices, and derives a sense of independence of thought, while still remaining open to possibilities suggested by others.

Assessment and grading

--Attendance is mandatory with 80% being minimum in order to judge the student's progress, understanding and development, but this is discretionary and cases for alteration of that figure may for example involve conflicts with actual performances, injury or illness.

--Discussion occurs continually.

--Individual assessment written by the Course Leader will be given at the end of the course. This will result in a grade for each student. The basis for the grade will be:

- a. Individual creative power as shown throughout the course,

- b. Ability to invent, contribute and complete choreographic directions within three different visions of open form composition, as presented by the three graduate students,
- c. Group working,
- d. Capacity to meet with the aims of the choreographer,
- e. And taking both analytic and intuitive decisions.

Exercises and products will contribute to evaluation according to innovative choice making, and overall artistic merit of the results, as seen through the role of each individual student.

Resources—individually generated

Write three reviews of works made within the course. Include identification of the work, by date and choreographer, your own thoughts about your role within, and the interesting features of the compositions as you understand them. In addition, the following subjects shall be addressed: communication values of the resultant work, and choreographic values as seen within the process of the work.

Choreography Syllabus

Second Year, Audition Yourself to be a Choreographer

General—This course offers the student further experience of the role of dance maker with an aim to give information regarding opportunities, suitability and interest in that role. Implicit is also the role of dancer as students participate in the creation of other's works. Both open form and closed form possibilities for work will be encouraged.

View—The course follows upon the previous year's insights and first creative experiences of dance creation, both as maker and participant in other's creative efforts, yielding greater insight into the variety and excitement of the dance making role. Students make several short studies through which they themselves may assess their abilities, interests and suitability to function as a primary creator for dance.

Creative Capacity—This short course particularly focuses on the assessment of individual interest, ability and aptitude for the role of dance maker. This depends on finding within oneself the primary creative capacity as an initiator of dance works which, though similar in many ways, may be seen as quite different from the creative capacity of the performer/interpreter.

Ability to Cooperate—In this case cooperation extends to include leadership skills, including the ability to describe, instruct, criticize, assist, support and lead dancers through a creative process. As dancers, students learn to respect the choreographic vision of another, to support, investigate and thrive within whatever context is presented to them, and to bring any kind of role to excellence.

Communication Ability—This involves both roles, the role of dance maker, initiating and communicating the designs of work, and the role of dancer, comprehending and lending life to fellow dance maker's visions.

Craftsmanship—This will be seen in the products of work, in both, the work of the creators and of the dancers in each short study. Different studies will demand different skills and therefore assessment.

Analytical Capacity—This is primarily in evidence in the dance maker's role, first within primary conception and secondarily within the ability to adjust one's own creative vision to the actuality of participants' abilities. Secondarily, the dancers will continually analyse their participation, comparing it to their understanding of the dance maker's vision and adjusting accordingly.

Learning Capacity—Individual growth is expected, with individual assessment. Learning will occur at a gentle and steady rate, within the capacity of each individual. Fresh insights will bring students to new levels of understanding and appreciation for their own abilities.

Artistic Identity—The role of creator is strengthened through the act of creation.

Capacity for Reflection—Personal reflection along with group support constantly yield feedback regarding each student's ability for the role of dance maker or dancer.

Capacity for Innovation—This is most in evidence in decision making of the dance maker as she/he gives form to creative thought and vision, but also then is very much a factor within the role of the dancers as they take on the task of fulfilling another person's artistic vision within their own imaginative and physical capability.

Content

The student explores her/his own interest in the role of dance maker.

In this role, the student will find within her/himself intuitive choice making processes, and analytical abilities leading to constructive value actions within the dance making process. The thrill of seeing one's own concept become a reality, with respect for one's own vision, however nascent, brings about an excitement and understanding of the dance maker's satisfying role. Seeing oneself or one's peers afresh through their dance making possibilities is always an awakening and enlivening experience.

At this point students will be given the following compositional considerations and tools:

- further experience of the making of movement phrases
 - further experience with construction of phrases to create a unified vision
 - the combination of phrases to create a field of different or contrasting experiences for the audience (even including the possibility for dis-unity)
 - the building of sections within a composition
 - the application of "bodies in space," (abstraction) and "narrative lines" (linear constructs)
 - the creation of Open Form Process for performance
 - the application of 1) real gestures, 2) abstract movement and 3) referential gestures to form and construction
 - participation in greater experience through being in other's works
- These tools will eventually culminate in the creation and practice of a composition.

Form

- experiential teaching and some short lectures
- individual and group exercises in creative processes
- research and development
- coaching based on students' creative works
- role of teacher/lecturer: to guide work, whilst giving more and more freedom within the artistic process to the students. Also, to give short lectures on subjects that further the development of student's awareness within the process of composition.
- roles of students: to make short dance studies and works, and to participate in other students' creative works.

Assessment and Grading

--Attendance is mandatory with 80% being minimum in order to judge the student's progress, understanding and development, but this will be through the course leader's discretion. Cases for alteration of that figure may, for example, involve conflicts with actual performances, injury or illness.

--Discussion occurs continually, providing frequent background assessment.

--Individual assessment will occur at the end of the course, and will also be done in discussion with the whole group.

--Students may contribute their own written assessments to their files.

--The course leader will award a grade for each student on completion of the course.

Regarding both closed and open forms assessment will be based on the following concerns:

- a. Assessment of movement phrases
 - movement invention
 - originality
 - coherence/contrast

- inherent symbols or energies
- b. Combination of phrases and resulting experience for the viewer will be assessed according to:
 - relatedness, themes and subjects, coherence of movement vocabulary
 - overall experience of the whole
- c. Building of sections within a composition will be assessed according to:
 - continuity or desired dis-continuity
 - summative meaning
 - continuity of vision re: “bodies in space” or “narrative composition”

Additionally, regarding Open Form Process, work will be assessed through the following concerns:

- d. --knowledge of how to create a field composition
 - e. --resultant work possibilities for real time exploration for dancers
 - f. --communication values, overall meaning
 - g. --experiences offered to the viewer
- Previous study of real, abstract and referential movement forms will not be assessed but is expected to be a knowledgeable background for the students’ creative process.

Course Evaluation

The course will be evaluated by students through discussion with the course leader/coach in classes, and with the year group leader. Discussion will also occur with the year group leader and this will result in a written report.

Resources, empirical/self generated:

See and document FIVE different works, live or on video, using the following form:

Title,

Choreographer,

Length of work,

Primary subject of work,

Describe the nature of this movement vocabulary,

Summative nature of information—how does information “add up?”

Compositional methods in evidence within examples seen,

And the student’s own impression of the work, vision, values and essential communication.

Choreography Syllabus

Second Year, Introduction to Duets and Trios

General—This course uses the creation of duets and trios as a format for the application of advanced conceptual and practical learnings. This is a specialist course, for choreographers only. Students will learn about compositional tools and methods through the creation of a number of short studies and perhaps will make a compilation of these into a short “piece.”

View—Orientation and tools give information for the making of complete dances. Some very experienced students will arrive from outside the Academy for this third year course, so a certain amount of orientation for the whole group will be necessary in order for everyone to proceed well together.

Creative Capacity—Students will be making their own studies and also supporting others through participation in their works. Creative capacity as dance maker and also as participant in the works of others will be important for this process to succeed. Students will work at their own levels, and within their own interests.

The Ability to Cooperate—This will be necessary both in leadership roles in dance making and in the role of participant within other’s creative visions.

Communication Ability—This will be seen in both, the research process and short studies. Additionally, it will be made clear that the meaning of a dance for an audience begins with the communication between choreographer and dancers.

Analytical Capacity—This will be in evidence as choreographers develop pieces from one rehearsal to the next, discovering, developing, analysing, and extending their knowledge of the creative process. The continual cycle of research, analysis, development and new level of attainment will become habitual.

Learning Capacity—Continual assessment will occur through commentary on students works, and learning will take place within the making, performing, and discussion of works. The teacher will give feedback in group sessions and students will contribute to this feedback, assisting the learning process of everyone in the group.

Artistic Identity—This will grow throughout the process of creation, participation, and discussion.

Capacity for Innovation—Students will be encouraged to discover their own roles, both as choreographers and dancers in other’s works.

Content

The course is a SURVEY course, inclined toward the presentation of many possibilities which will stimulate the beginning dance maker to think in terms of a broad spectrum of creative tools and creative means for production.

The work of this course prepares students for the making of complete works for two or three dancers, (and in some rare instances four dancers), and provides fundamental information that students will use in the future to make dance.

The estimated time for each of these works will be less than 10 minutes.

Exercises, discussion, examples, and continual encouragement through critical feedback provide information for a longer process to follow called “Duets and Trios.”

This is the beginning of advanced choreographic study within the undergraduate program. Students will participate in the making of each other’s studies, and feedback from the group will provide breadth of opinion and discussion regarding the

processes and products of dance making. The process is not seen as collective. Leadership remains with the choreographers who will form concepts, set the terms of the research, and make all final decisions. Dancers will provide feedback within the work process, over any and all subjects and areas of concern in the creative process.

The course will outline two types of choreography:

1. "Bodies in space" (involving concerns of "pure movement", including design and energy based works)
2. "Narratives" (involving the continuation of interest within a composition through lines that rely upon the development of some person's experience, or, the creation of personalities through movement identification and the following of these personalities within situations.)

Regarding both "Bodies in Space" Dance Making and "Narrative" Dance Making, the following concepts will be considered:

- fundamental meaning in communication,
- background and foreground,
- contrast,
- energy variation,
- timing and speed of imagery,
- the emotional value of groups in movement,
- and the meanings of primary symbols.

Regarding Bodies In Space, the following compositional forms will be considered:

- ABA,
- Accumulation,
- Theme and variation in alternation,
- Rondo (round),
- Cycles,
- Numerical systems for generating orders,
- Chance and other indeterminate systems,
- and Field Composition.

The following dance maker's concerns having to do with pure movement (bodies in space) will be included:

- movement invention and creation,
- creating consistent movement vocabulary,
- choreographic development from moment to moment,
- forming phrases,
- consideration of energy flowing through the body as making lines in space, both floor patterns and line as implicit within bodily design,
- placing materials in foreground and background,
- choreographic development as it occurs between small sections of movement, and groups of phrases
- and the "red thread" of composition (the line that connects through a whole piece).

Regarding narrative choreography:

Reference will be made to combinations of linear and non-linear narrative including:

- character formation in performance,

- identification of specific characteristics that maintain character or personhood through the use of individualistic or idiosyncratic states
- and the making of transitions in and out of these states.

The actual work of the course will include:

- lectures, discussion and the practice of making short dance studies
- research and development of concepts
- coaching of students' created examples

The role of the teacher/lecturer:

--to present theory of compositional forms, to support this theory into practice, and to develop systematic thinking within the compositional process. Also to encourage imaginative potential, to stimulate and guide examples created, to support intuitive choice making and generally provide resources for psycho-physical development of the dancer maker's personality.

The role of student:

- to begin to explore, enquire, and derive their own visions and values. To identify primary interest and direction towards bodies in space work, or narrative work, or combinations of the two, or an interest in keeping them separate but pursuing both for a period of time.
- to become acquainted with a large vocabulary of means and terms useful in the work of making dances.
- to augment any losses of information caused by absence through the sharing of notes and communication about exercises occurring on any day missed.
- to follow and find a creative force within the self that will grow and be fed throughout the course experiences.

Assessment

- Attendance will be mandatory for assessment, following the 80% rule, and with staff discretion involving for example cases of illness or injury where partial completion at a high level may suffice.
 - This course is very demanding, and the loss of information through absence of any kind will result in a language deficit regarding conceptual information. Absences must be accounted for through the sharing of notes and discussion materials.
 - Each student will write an assessment for his/her own work. This will be added to the student's file and contribute half of the student's mark.
 - Group discussion will occur frequently and this will form part of the assessment. Students will be judged on a pass/fail basis regarding their contributions to discussions, and their ability to speak coherently and knowledgeably about works danced and made. This pass/fail will be recorded.
 - The Lecturer/Coach for the study will assess all student's studies. Each will be given a pass/fail grade. This grade combined with the pass/fail for discussion will create 50% of the student's final mark. The pass/fail for discussion will count equally with one of the practical studies.
 - Assessment will be based on the completion of all the studies assigned, and participation in the works of others, along with the participation in a compiled work at the end of this period of work.
- The student must have shown passable knowledge and abilities in the following areas as demonstrated in the examples created:

- a. the student's ability to create both "bodies in space" and "narrative" works
- b. the student's demonstrated knowledge of concepts as listed above, fundamental meaning, background-foreground, etc.
- c. the student's understanding of dance maker's concerns having to do with pure movement
- d. the student's knowledge of linear and non-linear narratives
- e. the completion of notes re: lectures, discussions, practice, research, and development within the course.

This will be evident in discussion.

Resources:

Selected articles from the following readings and sources:

The Art of Making Dances, Doris Humphrey

Terpsichore in Sneakers, Sally Baines

Deborah Hay

Choreography Syllabus

Third Year, Participation in a Major Work

General—This course provides a chance for students to participate within a choreography made by graduate students, guest teachers, or staff. Each of the graduate students/guests or staff brings with herself/himself a strong creative experience, a point of view, and experience in both dance making and performance. This experience is the ground from which the choreographers work to create pieces with the third year students participation. Especial attention is given to student development through time provided for questions and answers about the choreographic process.

View—For the undergraduate students this is a chance to experience dance making process of an experienced choreographer, to participate in a professional performance, and to witness the whole of a choreographic process.

Ability to cooperate—In this course students may be allowed to share responsibility for compositional decision making through the application of open form processes where the choreographer works inter-actively in either creation or performance, or both.

Analytical Capacity—With responsibility for Open and Closed Form processes, the dancer takes on different roles of active choice making within creation, and maybe even performance. This means the dancer must be able sometimes to choose quickly and respond instantaneously to her/his immediate surround. Analytical and creative abilities are demanded, as well as intuitive responses.

Craftsmanship—The student learns movement, and participates in the creation of movement for performance. The student dancer learns the art of choreography in the context of dance that ask for real-time, inter-active choice making processes at some level. These may occur in the making and performing of the work or just within the making of the work. Both dancer's and choreographer's skills are involved.

Learning Capacity—The dancer observes, participates within, and assimilates a general perspective on Open and Closed Form Composition within dance making. After this course, each student will be able to assimilate and use different aspects of the work in their own creative processes.

Capacity for Reflection—Continuous confrontation with the task to adjust and harmonize one's own creative, formal directions and instinctive responses, to and with those of others, within the choreographer's vision, causes on-going reflection and analysis.

Capacity for Innovation—Open form Composition allows for continual feedback between the choreographer and the dancers, and supports individual as well as group innovations, either within the process of creation or within both, the process of creation and the product.

Content

Students will work as dancers, ideally in small groups, each group being led by a choreographer. The choreographers will provide already generated movement which the students will learn, and will set up assignments, gathering dancers' information from both physical results and verbal feedback. From all of this information the choreographers will guide the lessons and derive a performance work. Other staff members may observe the practice of the choreographers and dancers, and add support, commentary, and contribute to discussion, regarding both processes and products. There may be information for students to read and study, in order to create

background for the work process. This will be assigned by individual choreographers according to their needs, if desired and relevant.

Form

- The choreographer will provide support for creative, process-based work, using both, closed and open forms.
- Choreographers will put forward task-oriented works, involving choice making for dancers. The second year students may take part in the learning of set dance material, but also may take part in actual decision making, within informal, process-based structures.
- The sessions will build to a performance situation that seeks to generate energetic participation, imaginative choices, extensive learning, and mature consideration for others on the dance floor.

Assessment and Grading

Attendance must be over 80% in order to complete the project.

The final grade will be awarded by the course leader who will oversee the processes. This will be based on effective participation of the students as dancers. Included in the expectations of the dancers are the following qualities: willingness to learn and study all aspects of the work, ability to understand and function within all complexities presented, and the ability to apply their previous learning to the specific tasks of both, closed and open form composition. The final grade will be on a scale of pass/fail.

Role of Student:

1. The student dancers will complete the process from dance creation to performance.
2. The student dancers will follow and fulfil choreographic directions.
3. The student dancers will understand their roles and work creatively with the choreographer.
4. The student dancers will provide the following performance skills:
 - feed back for the choreographer as requested
 - effective performance
 - creative contribution to the whole production through interpretation of their roles to the highest standards.

Role of Teacher/choreographer: To support the working process, through advice to choreographers and dancers, to uplift ideas and ideals of both choreographers and dancers as relevant to the creative process and all it may offer and entail through collective investigation of the roles of choreographer and dancer, as this may occur in both Closed Form and Open Form Composition.

Resources

There will be no centrally assigned reading, writing or viewing for this course, but choreographers may request reading, writing, or viewing for their pieces, and dancers may seek to investigate interesting background for the enhancement of understanding, and increase of possibility regarding their roles, and understandings of their parts. This search may include practical studio research into technical matters, or literary pursuit regarding dance history of concepts inherent in the work, philosophical underpinnings of the work, or conceptually related zones and ideas.

Choreography Syllabus, Third Year, Movement Research

General—to create movement, to use this in studies, thus increasing movement vocabulary, and to reveal to each individual student their ever increasing potential for movement discovery.

View—individual work, group work, all based on the premise that discovery of movement is a lifelong fascination for the choreographer.

Creative Capacity—the student should increase knowledge of movement forms, structures, and possibilities, and gain the ability to apply this knowledge to choreography of closed form and improvised structures.

The Ability to Cooperate—this is implicit in the teaching, as students will assist each other in the discovery of each other's potential.

Communication Ability—movement research is shared through exploration and demonstration, requiring interdependent skills of verbal/physical communication.

Analytical Capacity—records of discoveries will be kept, allowing for movement to be re-cycled and refined, this process requiring much analysis of content, subjectivity and objectivity.

Learning Capacity—students will confront habits of movement creation, embrace these and go beyond these into new territories.

Artistic Identity—the individual choreographic voice is developed within this course, through exercises in movement creation that involve personal taste, experience, movement preferences and individual potential for development.

Capacity for Innovation—the course puts emphasis on the creation of innovative choreographic processes, these to result in choreographic possibilities.

Content

The course reveals the students own powers within the field of movement creation. This is done through the acquisition of skills in improvisation, setting improvisation, analysis of movement forms and energies, associations, and inherent transmissions or meanings. Also included are performance modes, attitudes, and a variety of means leading to movement creation. Discussion of discoveries will be part of the work. Certain experimental movement creation sources will be used to bring about this study, among them, Release, Skinner Release Technique, Contact Improvisation, and Hands-on skills.

The role of the teacher/lecturer: to guide the work, witness results, assist students in the qualification and quantification of results into areas of similarity and difference; also to lend support to the students creative capacity.

The role of student: to discover, recognize and accumulate knowledge of previously not known creative and inventive potential regarding movement creation.

Assessment

Assessment will be on a pass/fail basis, judged by attendance, and the students' ability to create their own design requirements for movement forms and energies.

Course Evaluation

Students and course leader/teacher will discuss together their appreciation of the course, regarding along the following lines:

- stimulus for movement creation
- making accessible, specific new movements for choreographic use (vocabulary building)
- creation of methods for new movement resources within the student
- effect of the course overall, regarding both movement creation and resource building.

Resources

Contact Quarterly

Articles written by staff members

Anatomical information

Choreography Syllabus

Third Year, The Making of Dances, the Performance Series

General—This course occurs alongside the daily work schedule of the course. Throughout the year, individual students are given time in the theatre to show their work. This involves choosing their dancers, setting up rehearsals, scheduling time in studios, and having complete responsibility over their own creative processes. Each choreography student goes through this creative and production process twice in one year. The students dance in each other's works, and serve as technical support, so all students must be prepared for nearly continual involvement with the various aspects of professional performance work through the whole of their third and fourth years. The course is scheduled after 16.00 and the professional work of a choreographer and dancers is experienced as it will take place after students leave College. The number of staff contact hours is minimum of three, and takes the form of tutorial visits to the rehearsal process and/or discussion regarding the dance making process. Usually one tutorial visit takes place at the beginning of the dance making process, one during the process, and one at the end, usually during the dress rehearsal.

View—This course supports first major steps in creation, where the student choreographer is fundamentally responsible for every step of work as it will occur for her/him in the future. Each begins to understand his/her own artistic responsibility.

Creative Capacity—This process within the third year provides early, fundamental experiences of creative work. Creative capacity is developed through the actual practice of one's cultural values within the art of dance creation.

Ability to Cooperate—This is fundamental to the making of each work. Every student must give support to other students' processes, as well as direct their own works twice in the third year.

Communication Ability—this extends not only to dancers, but includes communication with technical support staff and students from within the dance department and other departments, through both making and performing phases. This communication covers the making of music tapes, costume, and light design, and the bringing of all of these together in performance.

Craftsmanship—This course is the fulfilment of the dance maker's craft. Particularly this will involve fundamental movement invention, the construction of form using the language of movement, and completion of this movement language through the use of music, design, theatre, light, and technical effects. Tools must be relevant to desired communication, and the through line of a piece must be primary concern.

Entrepreneurial Ability and Societal Orientation—Each piece will be performed on a performance series with full light, sound, and technical support for any aspect of work that the student needs. The student has the following practical and creative responsibilities in addition to making the choreography:

- a. to create a light design,
- b. to find or create music or sound,
- c. to take decisions regarding set,
- d. to take decisions regarding costume or fashion.
- e. to enter into dialog with artists from any of the above areas of concern

- in order to attract expertise to the piece,
- f. to find helpers for the piece, two student technicians who will work with light and sound,
 - g. and to supply the College with information regarding title of the work, performers, associate contributors from other fields, and any program notes necessary.

These things are accomplished through the use of forms that especially indicate the requirements regarding technical support for the work.

Analytical Capacity—Within this phase of study the student analyses according to product, learning the skills and tools to apply directly to production of dance works. Conceptual enquiry is pressed to the extreme. Analysis is specific to products. Scoring and choreographic notes may become topics for discussion. Creative strategies are created for the dance maker's work. These may include the support of dancers as co-dependent dialog partners. The many roles that dancers may be led to explore are part of the research. In fact, the whole exercise becomes a research into the dance maker's potential and vision.

Learning Capacity—This is individual and reaches far beyond the creative process alone to include such things as production values, dialog skills, and the discovery and implementation of tools for communication. Individual guidance is provided for each piece students make for the performance series.

Artistic Identity—This course, in the third year is the beginning of actual practice and formation of artistic identity as a maker of dance within the complete experience of dance making. The students experience the full artistic demand of their chosen field, each with supportive assistance from her/his guide.

Capacity for Reflection—Reflection is continual, with a constant feedback system being employed to bring one's vision into perspective with one's resources.

Capacity for Innovation—This is continually challenged through a research approach to dance making. One takes charge of one's own creative values and actions and directs others to understand, produce and communicate these values. Each new dance made is evidence of innovative thought and primary research, imitating no formulas, no set rules and depending on continual insight, creative vision and direct communication. As choreographers work they are constantly bringing together the imaginative resources of the mind with the functional tools of their dancers, to create living, communicative dance.

Content—Students learn artistic and practical responsibility for their vision and work through the actual practice in conditions that simulate actual dance maker's working conditions. They experience conceptual enquiry through the whole process of dance making, with the artistic process beginning in inspiration, images, conceptual ideas, and vision, and continuing through all phases of dance making from planning to production. Ephemeral thoughts become grounded through communication values. Complexity develops within actual physical processes for dancers. Final results must be performance pieces of good standard regarding artistic enquiry, and must show an individual point of view. The emphasis is on obtaining the skills and tools to make dance for professional performance, while still maintaining an explorative, imaginative perspective. The student is encouraged to maintain her/his creative vision through the pressures of performance, and to develop the ability to integrate imagination and creativity with production values. Analysis is a part of this work,

with the need for development of rehearsal techniques that allow for a clear choreographic vision to become an actuality.

Form

--the teacher/coach will provide support for the emerging choreographer to complete two full performance works

during the year.

--students will work in the pieces of others when not making their own works.

--role of teacher: to guide, coach and provide theoretical support and depth within the process of following each choreographic vision from inception to completion.

--role of student: take two chances to work as a professional within the school, using your fullest imaginative and analytical abilities and also integrating with the resources of the department, to bring a work to completion for performance. Also, to work with technical staff in order to create scenery, props, costume, design, light design, and music. And, to explore, create, and thrive within the work of a choreographer.

Assessment

--Consultation is required a minimum of two times during the performance process and an appointed guide must be invited into rehearsals two of these times. The guide must also see at least one performance and give written feedback afterwards.

Individual assessments will be based on:

--pursuit of choreographic vision,

--quality of work relative to movement performance, movement creation, construction of short and longer sections of movement according to inherence and adherence,

--quality of work relative to genre, style, set of values created or demonstrated, social and political implications, and philosophical issues;

--meaning(s) of the whole piece

--continuity or departure from a previously created body of work

--and areas for further consideration which have been indicated within this particular piece.

Assessments will take place verbally with several staff members being present. This will be summarized by the student in writing. The guide will also provide a written report after each performance.

--Discussion with the guide may occur throughout the course, providing continual feedback where quality of work will be discussed, criticised and encouraged.

Grading will occur on a pass/fail basis and points will be awarded entirely or not at all. This is to ensure that the works within the performance series must all make at least a minimum performance standard. If a work is not ready for performance, which will very rarely happen, that work may be withdrawn and placed in another setting later in the year.

Resources

Selected writings, videos, web sites and other resources will be individually assigned according to the needs of individual students.

Composition Syllabus

Fourth Year, Signature

General—This is a summative course for fourth year students through which they will look back on their choreographic experiences over four years, map their growth, and consider within a group process the future of their choreographic practice. Opportunities to look into possibilities and problems that have occurred previously within the making of work for both, individuals and groups, will be the central focus. This is a course where students will consider what has been accomplished and what still needs development within the students' own work. Teaching occurs through discussion, lectures, video examples, and practice. The emphasis will be on choreographic questions and developments shared by most people in the group. Individual discourse is also possible through connected tutorials.

View—The organisational steps into the profession are detailed within another course, Work field Orientation. This course connects to that course, and considers the artistic formation of the individual and readiness of work practices to enter the field.

Creative Capacity—In this course the creative capacity of each student choreographer is the subject matter, with the question, "how to sustain one's creative, artistic enterprise after education" being a foremost concern. The view that research is the well spring of creation supports the process through which the student identifies with the role of professional choreographer.

The Ability to Cooperate—This will be examined and discussed as it will occur after education. The questions, "How do I work with integrity, as a choreographer, within someone else's framework?" ex: and "What do I miss in my dance making process?" will be foremost.

Communication Ability—This is fundamental to the process of identification with the role of professional choreographer. "How do my works carry meaning to audiences?" and "How do I communicate with dancers?" will be fundamental, in both verbal and practical contexts.

Analytical Capacity—This will be of most use in the finding of research questions for the making of future dance works.

Learning Capacity—This is a summative course where students will pull together their aims and wishes within the making of a short statement that will express/show/demonstrate/and equate to their artistic signature. The ability to summarize and bring forth a personal signature within performance context will be the greatest achievement of the course.

Artistic Identity—The signature will be a sign of the student's identity, and formation as a choreographer.

Content

The course involves:

- practical research,
- conceptual research,
- analysis of the student's own movement vocabulary—both practical and written,
- discussion,
- writing on aesthetics and practice,
- analysis of dance works through video,
- analysis of personal experience as dance maker,
- comparison of aims and concerns,

and the building of a picture of each student as a professional dance maker ready to leave College and find her/his life experience within the dance field.

Form

Students will make short studies, following assignments created and agreed upon by both course leader and students. Assignments will be discussed within the whole group as they are performed.

The role of the teacher/lecturer:

- to support the evolving nature of self recognition and identification with the societal role of dance maker

- to provide feedback, and commentary regarding the student's own dance making process and products

- to comment on dance maker's signature pieces

- to extend the possible range of the emerging dance maker's dreams within a realistic context

The role of the student:

- to explore and satisfy their own desires for exploration and future identification as choreographer

Assessment

- Attendance will be mandatory for assessment, following the 80% rule, with possible short exceptions, if necessary, for the actual process of finding work outside College, or other activities related to the student's professional career building, as this course occurs just before graduation.

- Verbal assessment will occur constantly in the form of feedback regarding works, signature formation, and writing assignments.

- Students are expected to fulfil study requirements, in the form of assignments given by the lecturer/guide, and also may suggest assignments they would like to fulfil before leaving their formal education.

- Group discussion will be the fundamental feedback.

- Students will write their own assessments, and add anything they feel to be essential to their work files or dossiers resulting from this course, including an overview of their education in the subject of Release, and anticipated personal commitment or application to the profession. The staff will accept the student's own assessment as actual evidence of course work, and will confirm the student's own evaluations.

Confirmation will take the form of discussion.

Course Evaluation

The course will be evaluated by students through discussion with the course leader/coach in classes, and with the year group leader. Discussion will also occur with the year group leader and this will result in a written report.

Reading

Selected readings from the areas of aesthetics, science, history and philosophy will be assigned as related to each student's works.

Choreographic Syllabus

Fourth Year, Movement Research

General—As in year three: to make new movement, to use it in studies, thus increasing movement vocabulary, and to reveal to each individual student their ever increasing potential for movement discovery, but with greater experience behind the search.

View—individual work, group work, all based on the premise that discovery of movement is a lifelong fascination for the choreographer.

Creative Capacity—the student should have significant knowledge of movement forms, structures, and possibilities and increase the ability to apply this knowledge to choreography of closed form and improvised structures.

The Ability to Cooperate—this is implicit in the teaching, as students will assist each other in the discovery of each other's potential.

Communication Ability—movement research is shared through exploration and demonstration, requiring interdependent skills of verbal/physical communication. At this level, the exploration of one's ability to reach a public within the boundary of absolute truth to one's own personal vision is of primary concern.

Analytical Capacity—records of discoveries will be kept, allowing for movement to be re-cycled and refined, this process requiring much analysis of content, subjectivity and objectivity.

Learning Capacity—students will confront habits of movement creation, embrace these and go beyond these into new territories.

Artistic Identity—the individual choreographic voice is developed within this course, through exercises in movement creation that involve personal taste, experience, movement preferences and individual potential for development.

Capacity for Innovation—the course puts emphasis on the creation of innovative choreographic processes, these to come directly into use within choreography.

Content

The course increases the students own powers within the field of movement creation. This is done through the acquisition of advanced skills in improvisation, setting improvisation, analysis of movement forms and energies, associations, and inherent transmissions or meanings. Also included are performance modes, attitudes, and a variety of means leading to movement creation. Discussion of discoveries will be part of the work.

Certain experimental movement creation sources will be used to bring about this study, among them, Release, Skinner Release Technique, Contact Improvisation, and Hands-on skills.

The role of the teacher/lecturer: to guide the work, witness results, assist students in the qualification and quantification of results into areas of similarity and difference; also to lend support to the students creative capacity.

The role of student: to analyse past experiences of movement creation in order to go farther in the discovery, recognition and accumulation of knowledge of his/her own movement potential within choreographic creation.

Assessment

Assessment will be on a pass/fail basis, judged by attendance, and the students' ability to create their own design requirements for movement forms and energies.

Course Evaluation

Students and course leader/teacher will discuss together their appreciation of the course, along the following lines:

- stimuli for movement creation—variety, communication of desires, results
- making accessible, specific new movements for choreographic use (vocabulary building)
- creation of methods for new movement resources within the student
- effect of the course overall, regarding both movement creation and resource building.

The course will also be evaluated with the student group and the year group teacher, with results being recorded in writing.

Resources

Contact Quarterly

Articles written by staff members

Anatomical information

Choreographic Syllabus

Fourth Year, The making of Dances--The Performance Series

Competencies:

General—This course occurs alongside the daily work schedule of the course, and continues the work of the DM4 course, The making of dances, Performance Series. Again, student choreographers choose their dancers, set up rehearsals, schedule time in studios, and have complete responsibility over their own creative processes. Each choreography student goes through this creative and production process twice in one year. The students dance in each other's works, and serve as technical support, so all students must be prepared for nearly continual involvement with the various aspects of professional performance work through the whole of their third and fourth years. The course is scheduled after 16.00 and the professional work of a choreographer and dancers is experienced as it will take place after students leave College. The number of staff contact hours is minimum of three, and takes the form of tutorial visits to the rehearsal process and/or discussion regarding the dance making process. Usually one tutorial visit takes place at the beginning of the dance making process, one during the process, and one at the end, often during the dress rehearsal.

View—This course supports major steps in creation, developing onward from performance pieces created in the third year. Production values are anticipated to develop within the year to a professional level.

Creative Capacity—This process within the fourth year provides the opportunity to develop a style, recognizable interests emerging during two experiences of choreography. Creative capacity is developed into form and style through the actual practice of one's cultural values within the art of dance creation.

Ability to Cooperate—This is fundamental to the making of each work. Every student must give support to other students' processes, as well as direct their own works twice in the fourth year.

Communication Ability—As in the third year, this extends not only to dancers, but includes communication with technical support staff and students from within the dance department and other departments, through both making and performing phases. This communication covers the making of music tapes, costume, and light design, and the bringing of all of these together in performance. Further than the third year practice, the fourth year may involve students in extensive collaboration with artists outside the field of dance.

Craftsmanship—This course is the fulfilment of the dance maker's craft. This continues to involve fundamental movement invention, the construction of form using the language of movement, and completion of this movement language through the use of music, design, theatre, light, and technical effects, but also is the beginning formation of the body of work for each student where individual signature is emerging.

Entrepreneurial Ability and Societal Orientation—Each piece will be performed on a performance series with full light, sound, and technical support for any aspect of work that the student needs. The student has the following practical and creative responsibilities in addition to making the choreography:

1. to create a light design, or collaborate in this creation,

2. to find or create music or sound, or collaborate in this creation,
3. to take decisions regarding set, or collaborate in these decisions,
4. to take decisions regarding costume or fashion or collaborate in these decisions,
5. to enter into dialog with artists from any of the above areas of concern in order to attract expertise to the piece,
6. to find helpers for the piece, two student technicians who will work with light and sound,
7. and to supply the College with information regarding title of the work, performers, associate contributors from other fields, and any program notes necessary,
8. to identify one's own style, seeing similarities and differences of interest not only within colleagues of the school, but also within the working field.

Analytical Capacity—Within this phase of study the student analyses his/her product, learning skills and tools that apply directly to production of dance works. Physical, intuitive, and conceptual enquiry is emphasized. Analysis is specific to products. Scoring and choreographic notes may become topics for discussion. Creative strategies are created by the dance maker for each specific work. These may include the support of dancers as co-dependent dialog partners. The many roles that dancers may be led to explore are part of the research. In fact, the whole exercise becomes a research into the dance maker's potential and vision.

Learning Capacity—As within the third year, this is individual and reaches far beyond the creative process alone to include such things as production values, dialog skills, and the discovery and implementation of tools for communication. Individual guidance is provided for each piece students make for the performance series.

Artistic Identity—This course, in the fourth year continues the study of actual practice and formation of artistic identity as a maker of dance within the complete experience of dance making. The students experience the fullest possible artistic demands of their chosen field, each with supportive assistance from her/his guide.

Capacity for Reflection—Reflection is continual, with a constant feedback system being employed to bring one's vision into perspective with one's resources.

Capacity for Innovation—As in the third year, this is continually challenged through a research approach to dance making. One takes charge of one's own creative values and actions and directs others to understand, produce and communicate these values. Each new dance made is evidence of innovative thought and primary research, imitating no formulas, no set rules and depending on continual insight, creative vision and direct communication.

As choreographers work professionally, they are constantly bringing together the imaginative resources of the mind with the functional tools of their dancers, to create living, communicative dance.

Content—Students learn artistic and practical responsibility for their vision and work through the actual practice in conditions that simulate actual dance maker's working conditions. They experience conceptual enquiry through the whole process of dance making, with the artistic process beginning in inspiration, images, conceptual ideas, and vision, and continuing through all phases of dance making from planning to production. Ephemeral thoughts become grounded through communication values. Complexity develops within actual physical processes for dancers. Final results must be performance pieces of good standard regarding artistic enquiry, and must show an

individual point of view. The emphasis is on obtaining the skills and tools to make dance for professional performance, while still maintaining an explorative, imaginative perspective. The student is encouraged to maintain her/his creative vision through the pressures of performance, and to develop the ability to integrate imagination and creativity with production values. Analysis is a part of this work, with the need for development of rehearsal techniques that allow for a clear choreographic vision to become an actuality. In every aspect of creative research, the student is in the fourth year preparing for independence, gaining insight into his/her own creative abilities, and making huge steps toward emergence as a professional within a very short time.

Form

As in the third year,

--the teacher/coach will provide support for the emerging choreographer to complete two full performance works

during the year.

--students will work in the pieces of others when not making their own works.

--role of teacher: to guide, coach and provide theoretical support and depth within the process of following each choreographic vision from inception to completion.

--role of student: take two chances to work as a professional within the school, using your fullest imaginative and analytical abilities and also integrating with the resources of the department, to bring a work to completion for performance. Also, to work with technical staff in order to create scenery, props, costume, design, light design, and music. And, to explore, create, and thrive within the work of a choreographer.

Assessment

--Consultation is required a minimum of two times during the performance process.

The guide must also see at least one performance and give written feedback afterwards. Individual assessments will be based on:

--pursuit of choreographic vision,

--quality of work relative to movement performance, movement creation, construction of short and longer sections of movement according to inherence and adherence,

--quality of work relative to genre, style, set of values created or demonstrated, social and political implications, and philosophical issues;

--meaning(s) of the whole piece

--continuity or departure from a previously created body of work

--and areas for further consideration which have been indicated within this particular piece.

Assessments will take place verbally with several staff members being present. This will be summarized by the student in writing. The guide will also provide a written report after each performance.

--Discussion with the guide may occur throughout the course, providing continual feedback where quality of work will be discussed, criticised and encouraged.

Grading will occur on a pass/fail basis and points will be awarded entirely or not at all. This is to ensure that the works within the performance series must all make at least a minimum performance standard. If a work is not ready for performance, which will very rarely happen, that work may be withdrawn and placed in another setting later in the year.

The thrust of work in the fourth year is to stabilize vision into a zone where the graduating student is confident about his/her dance making abilities, and also open to the fast approaching professional experience of growth and change as a professional choreographer.

Resources

Selected writings, videos, web sites and other resources will be individually assigned according to the needs of individual students.