The Art of Choreography

Professor Kathryn Posin  Pozndance@aol.com  Thurs 3:30-6:10
www.kathrynposin.org
Gallatin School of Individualized Study
Rm 430  715 B’way
Fall 2012

It was the great modern dance choreographer Martha Graham who said, “We are all born with genius. It’s just that most people just lose it in the first five minutes.” This class attempts to help the student get back his or her original choreographic ability.

We will study the basic elements of dance --time, space and energy—and, each week explore a different aspect of the choreographic process. The students, through improvisations, problem solving and short movement studies, will discover their movement vocabulary. Each dancemaker will find their own philosophy of dance and their own individual choreographic voice while being introduced to some of the major twentieth century choreographers and their work. By nature we are all dancers, with or without years of training. Choreographic process, whether one wishes to be a choreographer or not, is a superb model for thinking, assembling and creating. These skills are transferable to other modes of artistic creation and other fields.

Class will begin with a short discussion of selected readings and viewing of video of some of the masters: from Martha Graham’s heroines, to the blazing use of the kinesphere by William Forsythe, to Gospel songs by Alvin Ailey, Twyla Tharp’s complex aerobics, or the gay-oriented Swan Lake of Matthew Bourne. Every class will include a short warm up based on the theme for the day, using Pilates, modern dance or a ballet barre. Dancers will work in class on solo assignments, then in duets and small groups. Work is shown, and teacher and class respond in a useful and reinforcing way. A space will be made available for choreographer/students to work on their assignments. Mid-term and final showings will complete the process.


Wear clothes you can dance in to class
Week One: Sept 6, What is movement? Dance? Choreography?

View: The Kirov Ballet’s Swan Lake, Matthew Bourne’s Swan Lake

**Week Two:** Sept 13, Intention and Theme

Read: Approach and Essentials from *The Intimate Act of Choreography*, Blom and Chaplin, chapters 1- 4 from *The Art of Making Dances* by Doris Humphrey

View: Doris Humphrey’s Passacaglia and Fugue

**Week Three:** Sept 20, Building a Phrase

Read: The Phrase from *The Art of making Dances* by Doris Humphrey, Phrase from *The Intimate Act of Choreography*, Blom and Chaplin.

View: Anthony Tudor, Dark Elegies

**Week Four:** Sept 27, Theme and Variations, Motif and Development

Read: First Rules of Composition from *Modern Dance Forms* by Louis Horst, Theme and Variation vs. Motif and Development from the *Intimate Act of Choreography* by Blom and Chaplin.

View: George Balanchine Theme and Variations

**Week Five:** Oct 4, Rhythm, Time, Tempo and Meter

Read: Rhythm from *The Art of Making Dances* by Doris Humphrey, Duration or Timing in Music from *Ear Training for the Body*, by Katherine Teck

View: Jiri Kylian, Symphonietta

**Week Six:** Oct 11, Rehearsal Day

Read: Choreography from *To A Young Dancer* by Agnes de Mille

**Week Seven:** Oct 18, Showings and commentary,

**Week Eight:** Oct 25, Energy and The Basic Efforts

Read: Dynamics through the Basic Effort Actions from *Modern Educational Dance*, Valerie Preston Dunlop, Inner Impulses to Move from *Body Movement – Coping with the Environment* by Irmgard Bartenieff with Dori Lewis

View: Twyla Tharp Push Comes to Shove

**Week Nine:** Nov 1, Space and the Kinesphere
Read: *Space Harmony* by Cecily Dell, *Carving Shapes in Space* from *Body Movement – Coping with the Environment* by Irmgard Bartenieff with Dori Lewis
View: *William Forsythe and Deconstruction in Architecture and Dance*

**Week Ten:** Nov 8, Story and Character

Read: Martha Graham’s Journey by Eric Bentley from *What is Dance?* Copeland and Cohen, eds., *The Heroines Within* from *Time and the Dancing Image* by Deborah Jowitt
View: Martha Graham, *Night Journey*

**Week Eleven:** Nov 15, Genre and Style

Read: Problems of Definitions from *Next Week, Swan Lake* by Selma Jeanne Cohen from *What is Dance?* Three Sides of Agon by Edwin Denby from *What is Dance?*, Cerebralism, Jazz and Americana from *Modern Dance Form*, Louis Horst
View: George Balanchine, *Agon*

Thanksgiving, no class Nov 22

**Week Twelve:** Nov 29, Finding Roots

Read: Alvin Ailey from *Black Dance* by Lynne Fauley Emery, from *Alvin Ailey, A Life in Dance* by Jennifer Dunning
View: Alvin Ailey, *Revelations*

**Week Thirteen:** Dec 6, Musical Form

Read: *Form and Compositional Procedures*, from Ear training for the Body by Katherine Teck, *Notes on Music and Dance* by Steve Reich from *What is Dance?*, Copeland and Cohen.
View: George Balanchine, *Serenade*

**Week Fourteen:** Dec 13 Final showing of choreographic works

Class participation in warm-ups, discussion, working and showing of work each determine the grade. The most important determinant of grade is the quality of the choreography and progress of the student in this area.

Academic and artistic integrity is expected of all students. No plagiarized work is acceptable.

Course pack can be purchased at Advanced Copy Shop, 552 La Guardia Place between 3rd and Bleeker, Peter, the manager has said this booklet will cost between $18 and $20.