In this Gallatin Arts Workshop, students will dance through space and through ideas about space and dance. Taking off from the perhaps arguable assumption that dance is rooted in the material body, we will join those contemporary choreographers whose experiments re-think that body. First thinking about our bodies as space and our bodies in space, we will move on to explore dancing in real or live space, dancing in virtual space, and dancing in ways that playfully complicate dance’s relationships to space and time. Along the way, we will consider how our beliefs and arts practices are linked to evolving ideas and cultural systems. We will ask questions that tug at our assumptions of what dance is, what bodies are, what space is, and how space is significant as a component of choreography and of our experiences of dance. We will think about the relationships of dance and technology through dances ranging from low-tech works to virtual collaborations with other dancers.

Our studio work, class discussions, readings, performances and videotapes, and visits with dance and video artists will address ideas that prompt the dances you make. We will read essays by artists and scholars about dance, space, and technology; we will also borrow from architecture, human geography, neuroscience, and philosophy. We will watch performances and videos, and we will meet with practitioners engaged in the ideas of our study. Finally, we will join with CultureHub, an organization housed at La MaMa E.T.C. (one of New York’s most noted experimental theaters) and working at the intersection of art, technology, and community, to work on projects joining choreography, performance, and virtual collaboration.
We could spend all our time together just talking about the readings and the ideas of the workshop, but this is a workshop, and its focus is making dances. We'll certainly talk in class, but our conversation may be extended in two ways: You are free to come and talk with me during my office hours. And everyone will keep a log, in which you reflect on the readings, videos and performances, and experiences of the workshop, and which is handed in several times during the semester. (I'll discuss this log more fully in person.)

This syllabus is contingent and flexible, especially because of our work with an outside organization and guest artists; we may have to schedule a meeting or two outside the regular class schedule (keeping your class schedules in mind). **Be alert to schedule changes as well as altered assignments and readings; if you miss a session, it's your responsibility to check in with a colleague.**

You are expected to attend every session, and to arrive ON TIME, already changed into clothing you can move in (like sweatpants—no jeans or skirts, please). You are expected to complete all readings, choreographic assignments, and log entries ON TIME, and to fully participate in discussions and studio work. If you have any physical or other restrictions or particularities that might be germane, please talk to me.

Grading reflects multiple factors, including the dances you create on your own and with others, and the apparent thought, time, and effort you put into them. It reflects the quality and thoroughness of your log entries. It reflects your participation in group discussions and studio activities; your preparation (completing performance and writing assignments on time, coming to class prepared to discuss the readings); and your attendance: both being present and being on time.

*Grading:* Dance Assignments, 30%; Final Project, 15%; Written Work, 15%; Participation, Preparation, Presence, 40%.

**Attendance Policy:** You may have no more than 2 absences; more than that will jeopardize your grade. Note that 3 latenesses = 1 absence.
Course Objectives/Learning Goals: Through studio practice, reading, writing, and discussion, students will learn about the ideas and experiences historically and currently linking dance, space, and technology. They will learn to examine and manifest these ideas through embodiment (moving, improvising, making dances) as well as through language (writing, talking).

Academic Integrity: "As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html)"
Required Readings

Matthew Frederick, *101 Things I Learned in Architecture School* (Available at the NYU Bookstore)

Other readings are either on line, on reserve at Bobst, or will be distributed in class; see the class schedule for details.

Yi-Fu Tuan, “Body, Personal Relations, and Spatial Values” (in *Space and Place: The Perspective of Experience*, 1977)


Georges Perec, *Species of Spaces and Other Pieces*, 1999 (five chapters)

Gaston Bachelard, *The Poetics of Space*, 1958, chapters 3, 4, 5, 6 (choose two)


Culture Hub website: [http://culturehub.org](http://culturehub.org)

Matthew Frederick, *101 Things I Learned in Architecture School*, 2007

Doris Humphrey, “Stage Space” (in *The Art of Making Dances*, 1959)


Ivor Hagendoorn, “Emergent Patterns in Dance Improvisation and Choreography” (2002)

Merce Cunningham, “Space, Time and Dance,” *trans/formation* 1.3 (1952)


Andrew Gurian, “Thoughts on Shirley Clarke…” *Millennium Film Journal* 42 (fall 2004)

Brazzale, Claudia. “(Un)Covering Ground: A Critique of Dance’s Narratives of Spatial Mobility”


Melanie Kloetzel and Carolyn Pavlik, “Meredith Monk: An Interview” and “Eiko Otake: An Interview” (in *Site Dance: Choreographers and the Lure of Alternative Spaces*, 2009)

Meredith Monk, “Meredith Monk as Site Pioneer, 1969-71” (in *Site Dance*)

Eiko Otake, “Feeling Wind, Feeling Gaze” (in *Site Dance*)
FALL 2014 WORKSHOP SCHEDULE

Session 1—September 3
Dance, Space, Place, and Technology
Introduction to the workshop

Session 2—September 10
Bodies in Space, Bodies as Space
Perec, Species of Spaces, read as much as you like, at least five chapters from pages 5-96 (book on reserve at Bobst)

Session 3—September 17
Small Dance//Drawers, Shells, Nests: Intimate Places and Spaces
Readings: Bachelard, The Poetics of Space, chapters 3, 4, 5, 6 (choose two) from pages 74-147 (book [call number XSL1211.A01] on reserve at Bobst)
Assignment: Bring in a very short (1-1 1/2 minutes) dance or movement study emerging from the reading.

Session 4—September 24
Space, Place, and Technology I//Guest: Billy Clarke
Reading: CultureHub website: http://culturehub.org
***We will meet at La MaMa rehearsal studios, 47 Great Jones St.
Assignment: LOG ENTRIES DUE

Session 5—October 1
Space, Place, and Technology II//Guest: Billy Clarke
***We will meet at La MaMa rehearsal studios, 47 Great Jones St.
Session 6—October 8

Dancing Architecture

Readings: Frederick, *101 Things I Learned in Architecture School*

        Humphrey, “The Stage Space” (Chapter 9, 72-90) in *The Art of Making Dances* (book on reserve at Bobst)

Assignment: Choose one of the *101 Things* as your score for a solo, duet, or group dance. Make a dance; bring it in.

Session 7—October 15

Improvisation and Neuroscience


        Hagendoorn, “Emergent Patterns in Dance Improvisation and Choreography” (1-9)—Optional


Assignment: Catch up on your log entries.

Session 8—October 22

Space, Time, Action: Merce Cunningham

Readings: Cunningham, “Space, Time & Dance” (hand-out, 2 pages) and optional vocal version: http://www.ubu.com/sound/cunningham.html

        Weinstein, “The Collaborative Legacy of Merce Cunningham”


        De Spain, “Dance and Technology” and “Digital Dance: The Computer Artistry of Paul Kaiser” (2-17, 18-23) *Dance Research Journal 32.1* (Summer 2000) (get these on JSTOR)

Assignment: Bring in a short piece, guided by the readings. You may work collaboratively on these. You may use one of the *101 Things* as a score.

Session 9—October 29

Video Workshop//Guest: Andrew Gurian

Reading: Gurian, “Thoughts on Shirley Clarke…” *Millennium Film Journal 42* (Fall 2004, 4-31) (get on ProQuest or http://mfj-online.org/journalPages/mfj42/gurianpage.html)

Assignment: LOG ENTRIES DUE
Session 10—November 5
More on Merce // Space, Place, and Technology
Assignment: 1. Bring in a piece using a score from 101 Things and video/digital technology.
   2. Begin thinking about your final piece; bring in a paragraph about your ideas, plans, etc.

Session 11—November 12
Improvisation Intensive // Catch-Up
Assignment: Work on your final project. Arrange to meet with me.

Session 12—November 19
Being There//Here and Now//Social Media
Readings: Brazzale, “(Un)Covering Ground: A Critique of Dance’s Narratives of Spatial Mobility” (on reserve at Bobst [call # YSL 1211.A05])
   Kozel, “Across Bodies and Systems, New York”
   www.youtube.com/watch?v=y8FsjeDUcnQ
   Kozel, “The MEDEA Talks: Susan Kozel on Vimeo”—Optional
   www.vimeo.com/17358015
Assignment: Bring in material (movement, text, etc.), emerging from the readings. It should be connected to your final project, but doesn’t have to be in the final version.

November 26 (Day before Thanksgiving)—NO CLASS. WE CAN DISCUSS WHETHER TO HAVE OPTION TO COME TO OUR STUDIO.
Assignment: Catch up on your log entries.

Session 13—December 3
Be Here Now: Site—Site-Specificity in Dance
Readings: Kloetzel and Pavlik, “Meredith Monk: An Interview” (33-40) and “Eiko Otake: An Interview” (179-188) (in Kloetzel and Pavlik, Site Dance)
   Monk, “Meredith Monk as Site Pioneer, 1969-71” (40-51) (in Site Dance)
   Otake: “Feeling Wind, Feeling Gaze” (188-198) (in Site Dance)
   (The book containing these readings is on reserve at Bobst.)
Assignments: 1. Bring in a score for an imaginary (but do-able) site-specific piece
   2. Bring in a short piece connected to your final project; it doesn’t have to be in the final version; it may emerge from the readings.
   3. LOG ENTRIES DUE
Session 14—December 10
Final Projects! (Group 1)
Assignments: 1. Bring in your final project
   2. LOG ENTRIES DUE

Session 15—December 17
Final Projects! (Group 2)
Assignments: 1. Bring in your final project
   2. LOG ENTRIES DUE

These details are flexible. Be alert!