Department of Theatre and Dance

Course: Movement Improvisation

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

II. Prerequisite:
DA 185

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

IV. Expectations of Students are:
A. Attend all class and lab sessions;
B. Participate fully in all classroom and lab activity;
C. Contribute to oral critiques of classmates' work;
D. Maintain a journal of written critiques and observations;
D. Complete all reading and observational assignments;
E. Complete written and practical exams.
V. **Course Content or Outline:**

<table>
<thead>
<tr>
<th>A. Review of Movement Analysis</th>
<th>1.5</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>Body, Space, Time, Energy</td>
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<tr>
<td>B. Spatial Relationships</td>
<td>1</td>
<td>5</td>
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<tr>
<td>Positive/Negative, Symmetry/Asymmetry, Levels, Oppositional/Succesional</td>
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<td>C. Temporal Relationships</td>
<td>1</td>
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<tr>
<td>Duration, Tempo, Accent</td>
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<td>D. Energy Variations</td>
<td>1</td>
<td>4</td>
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<td>Efforts, Qualities</td>
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<td>E. Body Relationships</td>
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<td>7</td>
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<td>Weight Sharing, Contact Improvisation</td>
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<td>F. Form</td>
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<tr>
<td>Canon, Theme &amp; Variation, Repetition, Narrative</td>
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<td>G. Sound</td>
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<td>Body Percussion, Vocalization, Text</td>
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<td>H. Observation and Critique</td>
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<td>32</td>
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VI. **Textbook(s) and/or Other Required Materials or Equipment:**

Handouts

VII. **Basis for Student Evaluation:**

A. Participation in class activities 35%
B. Oral observations and critiques 25%
C. Written observations and critiques 25%
D. Written and practical exams 15%

**Bibliography**

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


Cage, John. *Silence.* Wesleyan Univ Pr, 1973


Kirby, Michael. *Futurist Performance*.


Laban, Rudolf. *The Mastery of Movement*.

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