

**CALIFORNIA STATE UNIVERSITY, NORTHRIDGE**  
**Department of Kinesiology**

**KIN 316 Choreographic Forms**

**Paula Thomson, Psy.D.**

COURSE DESCRIPTION AND OUTLINE

**Instructor Information:**

**Office Hours:**           Tuesday       8:30 – 9:00am  
                                  Thursday     8:30 – 9:00am & 2 – 3:30  
**Office:**                   Kinesiology 287  
**E-Mail:**                 paula.thomson@csun.edu  
**Phone:**                 818 – 677-7575

**Prerequisite** – KIN 236 Introduction to Choreography or Instructor Permission

**Catalog Description** – Study of pre-classic, classic and modern forms, dramatic and group forms with practical application in composition of solo and group dances.

**Student Learning Outcomes/Course Objectives** At the completion of the course, the student will be able to:

1. Demonstrate a greater understanding of form in choreography
2. Demonstrate skill in choreography
3. Introduce and demonstrate an historical and contemporary perspective of choreographic works
4. Demonstrate increased creative development and performance skills
5. Introduce, demonstrate and practice effectively integration and application of kinesiological principles across a variety (dance) settings and populations to enhance quality of life.
6. Demonstrate and practice the ability to think critically and reflectively regarding the issues and concerns related to the study and application of human movement.
7. Demonstrate and practice commitment to professional growth.
8. Demonstrate and practice a variety of reasoning/problem solving/critical thinking strategies in their pursuit and application of knowledge related to human movement.
9. Understand and implement the integration of music and dance.
10. Articulate and apply fundamental principles of choreography.
11. Reflect critically upon the study and training of dance, its cultural and historical context and incorporate critical vocabulary to describe and analyze works of artistic expression.

**Summary of Topics and Course Requirements:**

Two two hour classes per week focusing on mindful learning that looks for ways to encompass both technique and creative expression. Skills are developed through attention to creative process, kinesthetic awareness, movement integration, musicality, effort,

shape and space. Progress evolves through practice, experimentation, improvisation, observation, peer feedback, assigned readings and performance attendance. As in any course at the university level, and also in the dance profession, progress depends on involvement, motivation and commitment. Discussion, question/answer and guided peer feedback will be further enhanced by the traditional non-verbal approach that is required in performance settings and assumes that participants are actively engaged in the learning process at hand through observation, listening or mindful physical practice.

The attitude, discipline, and attire reflective of a professional approach to dance are expected at all times. Attendance and punctuality are crucial. It is recommended that the student observe class when unable to participate, unless too ill to be away from home.

### **Course Outline**

1. Introduction to choreographic principles
2. Explore principles of breathe work in choreography and create a short dance study to be performed in class.
3. Explore space and design principles and create and perform a design study.
4. Explore the element of time through the understanding of music and create and perform a time study.
5. Explore and create a study based on theme and variation (AB, ABA, rondo, theme and variation, ground bass, canon, etc)
6. Dramatic forms and prop study (narrative, poetic, comic, use of words).
5. Group Forms (duet, trio, quartet, unison, sequential, opposition, complementary, responsorial, etc)

### **Classroom Methods**

Lecture, discussion, outside reading, demonstration, audio-visual lectures, studio/laboratory work.

- |         |   |
|---------|---|
| Week 1  | Introduction & Presentation of Breathe Study              |
| Week 2  | Space and Design  |
| Week 3  | Space and Design continued                                |
| Week 4  | Space and Design continued                                |
| Week 5  | Presentation of Space/Design Study & Introduction to Time |
| Week 6  | Time continued  |
| Week 7  | Time continued & Presentation of Time Study               |
| Week 8  | Theme and Variation                                       |
| Week 9  | Theme and Variation continued                             |
| Week 10 | Theme and Variation continued                             |
| Week 11 | Presentation of Theme and Variation Study                 |
| Week 12 | Presentation of Theme and Variation Study                 |
| Week 13 | Prop Study and Group Dance                                |
| Week 14 | Prop Study and Group Dance                                |
| Week 15 | Preparation and Performance of Prop Study and Group Dance |

## Required Text

Blom, Lynne Anne, L. Tarin Chapman. ((1982). *The Intimate Act of Choreography*.  
Pittsburgh: University of Pittsburgh Press.

## Evaluation

Presentation of In Class choreographic studies	65%
Breathe Study = 5%	
Space Study = 10%	
Time Study = 10%	
Theme and Variation = 10%	
Prop/solo Dance = 15%	
Group Dance = 15%	
Written Take Home Exam	20% -Due Date: April 3, '08
Participation and attendance	15%
0-1 Classes Missed	A
2-3 Classes Missed	B
4 Classes Missed	C
5 Classes Missed	D

**Note: 3 tardies equal one absence. Students arriving 15 minutes past the hour or later will not receive credit for that class period.**

**Plus/Minus grading will be utilized**

## Dress Code

Be prepared to MOVE. Sweats, shorts, dance shoes or bare feet. **NO TIGHT JEANS, STREET SHOES OR EXCESSIVE JEWELRY.**

## Suggested Readings

- Anderson, Jack. (1986). *Ballet and Modern Dance: A Concise History*. Princeton, New Jersey: Princeton University Press.
- Bartiniéff, Irmgard, Lewis, Dori. (1980). *Body Movement: Coping with the Environment*. New York: Gordon and Breach Science Publishers.
- Blom, Lynne Anne, L. Tarin Chapman. (1988). *The Moment of Movement: Dance Improvisation*. Pittsburgh: University of Pittsburgh Press.
- Bounaventura, W. (1990). *Serpent of the Nile – Women and Dance in the Arab World*. New York: Interlink Books.
- Chodorow, Joan. (1991). *Dance Therapy and Depth Psychology: The Moving Imagination*. New York: Routledge.
- Cohen, Selma J. (1992). *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. Princeton, New Jersey: Princeton Book Company.
- Copeland, Aaron. (1952). *Music and Imagination*. New York: Mintor Paperback.
- Emery, Lynn. (1990). *Black Dance in the United States from 1619 to 1970*. Palo Alto, CA: National Press Books.
- Gardner, Howard. (1993). *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*. New York: Harper Collins Publ.

- Hastings, Baird. (1983). *Choreographer and Composer: Theatrical Dance and Music in Western Culture*. Boston: Twayn Publishers.
- Hawkins, Alma. (1991). *Moving from Within: A New Method for Dance Making*. Chicago: A Capella Books, Inc.
- Herrigel, Eugen. (1953). *Zen in the Art of Archery*. New York:
- Heth, Charlotte, (ed.). (1992). *Native American Dance: Ceremonies and Social Traditions*. Washington, DC.: Smithsonian with Starwood Publishing.
- Highwater, Jamake. (1978). *Dance: Ritual Experience*. New York: Alfred van der Marck Editions.
- Horst, Louis. (1961). *Pre-Classic Dance Forms*. San Francisco: Impulse Publications, Inc.
- Humphrey, Doris. (1959). *The Art of Making Dances*. New York: Holt Rinehart and Winston.
- Lawler, Lillian B. (1964). *The Dance in Ancient Greece*. Connecticut: Wesleyan University Press.
- Laban, Rudolf van. (1963). *Modern Educational Dance*. London: MacDonald and Evans.
- Newlove, Jean. (1993). *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice*. New York: Routledge.
- Roth, Gabrielle. (1989). *Maps to Ecstasy: Teachings of an Urban Shaman*. San Rafael, CA: New World Library.
- Serrebrenikov, Nicolai, Lawson, Joan. (1984). *The Art of Pas de Deux*. London: Dance Books Ltd.
- Servos, Norbert. (1984). *Pina Bausch – Wuppertal Dance Theatre or the Art of Training a Goldfish: Excursions into Dance*. Cologne: Ballett-Buhnen-Verlag Koln.
- Solomon, Ruth, Solomon, John. (1995). *East Meets West in Dance Voices in the Cross-Cultural Dialogue*. New York: Harwood Academic Publishers.
- Sorrell, Walter. (1981). *Dance in its Time*. Garden City, New York: Anchor Press.
- Stanislavski, Constantin. (1936). *An Actor Prepares*. New York: Theatre Arts, Inc.
- Tharp, Twyla. (2003). *Twyla Tharp: The Creative Habit – Learn it and use it for Life – A Practical Guide*. New York: Simon and Schuster.
- Viala, Jean, Masson-Sekine, Nourit. (1988). *Butoh: Shades of Darkness*. Japan: Shufunotomo Comp., Ltd.
- Wigman, Mary. (1966). *The Language of Dance*. Connecticut: Wesleyan University Press.

**Students with Disabilities:** This instructor, in conjunction with California State University, Northridge is committed to upholding and maintaining all aspects of the federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If you are a student with a disability and wish to request accommodations, please contact the office of Students with Disabilities Resources located in 110 Student Services Building, or call (818) 677-2684 for an appointment. Any information regarding your disability will remain confidential. Because many accommodations require early planning, requests for accommodations should be made as early as possible. Any requests for accommodations will be reviewed in a timely manner to determine their appropriateness to this setting.