

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
Department of Kinesiology

KIN427 Dance Production (3 units)

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
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Prerequisite – KIN 316

Catalog Description – Study of techniques and materials in dance as applied to music analysis and advanced individual and group choreography for performance.

Course Objectives – At the completion Kin 427

1. Apply composition principles (Rhythm – accent, meter, mixed meter, cumulative meters, counterpoint, rhythmic patterns, tempo, breath rhythms, phrasing; Design – direction, floor pattern, focus, level, planes, range, body design, group relationships; Dynamics – sustained, percussive, suspended, collapsing, vibratory, swinging)
2. Understand the requirements for producing dance
3. Choreograph and stage a new work for public viewing

Course Outline

1. Examine the production requirements (marketing, publicity, budget, grant writing, contracts, engaging designers and performers, technical crew)
2. Create a dance for public viewing that includes costuming, lighting, sets/props (if needed) OR partner with a choreographer in the creation of a new work as a dancer or designer
3. Collaborate with other artists to fulfill requirements necessary for producing a public performance
4. Strengthen performance skills and incorporate these demands in general rehearsals, technical rehearsals and dress rehearsals
5. Plan for and produce 3 different productions (Chamber Opera, Kinesis: Emerging Choreography, Dialogues in Dance)

Classroom Methods

Lecture, discussion, reading, demonstration, audiovisual aids, problem solving throughout production process

Evaluation

Choreograph, dance or design one new work (minimum 8 minutes)	30%
Process Journal	15%
Performance/backstage skills during public performance	10%
Production elements for 3 productions (front of house & stage)	45%
Participation/attendance	10%

PUBLIC EVENING PERFORMANCE SCHEDULED TBA

3 Classes Missed shall be permitted with no effect on the final grade.

Absences beyond 3 shall have an affect on the final grade as follows:

4 Missed Classes lower the grade one full letter

5 Missed Classes lower the grade two full grades

6 Missed Classes lower the grade three full grades

Students will not receive credit for a course who have accumulated

7 Missed Classes (more than 20% of the class meetings)

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.**

Required Reading:

Schlaich, Joan, Dupont, Betty. (eds). (1999). *Dance: The Art of Production (3rd Edition)*. Princeton: Princeton Book Publisher.

Suggested Reading

Blackmer, Joan Dexter. (1989). *Acrobats of the Gods: Dance and Transformation*. Toronto: Inner City Books.

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

Blom, Lynne Anne, L. Tarin Chapman. (1988). *The Moment of Movement: Dance Improvisation*. Pittsburgh: University of Pittsburgh Press.

Chodorow, Joan. (1991). *Dance Therapy and Depth Psychology: The Moving Imagination*. New York: Routledge.

Copeland, Aaron. (1952). *Music and Imagination*. New York: Mintor Paperback.

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.

Chicago: A Capella Books, Inc.

Herrigel, Eugen. (1953). *Zen in the Art of Archery*. New York:

Highwater, Jamake. (1978). *Dance: Ritual Experience*. New York: Alfred van der Marck Editions.

Humphrey, Doris. (1959). *The Art of Making Dances*. New York: Holt Rinehart and Winston.

- Jung, Carl G. (1973). *Man and his Symbol*. New York: Dell Publishing Company, Inc.
- Lamb, Warren, Watson, Elizabeth. (1979). *Body Code: The Meaning in Movement*. Princeton, New Jersey: Princeton Book Company, Publishers.
- Roth, Gabrielle. (1989). *Maps to Ecstasy: Teachings of an Urban Shaman*. San Rafael, CA: New World Library.
- Solomon, Ruth, Solomon, John. (1995). *East Meets West in Dance Voices in the Cross-Cultural Dialogue*. New York: Harwood Academic Publishers.
- Tharp, Twyla. (2003). *Twyla Tharp: The Creative Habit – Learn it and use it for Life – A Practical Guide*. New York: Simon and Schuster.
- Tufnell, Miranda, Crickmay, Chris. (1990). *Body, Space, Image: Notes towards improvisation and performance*. London: Virago 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.