

“Gh. Dima” Music Academy – Cluj-Napoca

Faculty of Musical Performing Arts

Department of Stage Performance

Livia Gună

SPECIALIZATION

Dance Composition, Stylistics and Notation

SYLLABUS

FOR

the first cycle of studies

from the 1st to 4th year of study

Presentation

The subject aims to the development of the formative elements concerning directing as well as choreographic composition and it tackles the expressive means characteristic to the evolution of dance from the perspective of the evolution of the musical art.

Underlying the course are the rules specific to the art of dancing from the perspective of the rich world dance repertoire.

The course analyzes different directing and compositional structures of some of the most valuable accomplishments in the field of world as well as domestic dance. Having this in view, the most appropriate analytical methods shall be used, including scientific explanations; the notation of the choreographic elements will comply with the Modern choreographic notation.

The hands-on study of this subject aims to the discovery, awareness and capitalization of body language. Concurrently, the objective is that, by studying the different specific methods that are analyzed, the student manages to define his / her own artistic creativity and personality, to communicate harmoniously within any system of movement – Classical or Modern.

1ST YEAR

1st semester

Course no. 1:

General information regarding style

Style periods in the history of arts. Visual arts. Theatre. Music. Dance

- The first artistic manifestations. Primitive communities. Music, pantomime and dance – incontestable elements of primitive societies

The study of the “solo” element - following its structural evolution - based on the masterpieces of world and domestic dance repertoire, starting with the primitive ritual up to modern art.

- Identifying “soloistic” moments in works pertaining to the Classical and Modern repertoire.

Course no. 2:

Dance Aesthetics.

- Comparison, from a conceptual, stylistic and language point of view, of the *solos* of Classical nature to the ones of Modern nature – Issues in defining dance.
- Defining according to function and intention – Analysis of a *solo* pertaining to the Classical dance repertoire (Giselle variation, music by A. Charles Adam, the Classical choreography from act I of the performance bearing the same title)

Course no. 3:

Dance as dramatic expression or abstract form I

Comparison, from a conceptual, stylistic and language point of view, of the *solos* of Classical nature to the ones of Modern nature. Practical projects: - “Western” debates of the dance phenomenon

- Analysis of a *solo* pertaining to the Modern dance repertoire (The Soldier’s Tale, music by I. Stravinsky, choreography Jiri Kilian)

Course no. 4:

Dance as dramatic expression or abstract form II

Form and structure analysis of the Classical *solos* – Dance as non-verbal language

- Practical reference:

Giselle, Preliminary observations - Form and structure analysis of Classical *solos*, Act I, Swan Lake, Tchaikovsky, Third Act.

Course no. 5:

Preliminary observations

- Form and structure analysis of Classical *solos*. *Don Quixote*, Minkus, First Act

Course 6:

Form and structure analysis of Modern solos

Practical reference:

1. *The Soldier's Tale*, Stravinsky
2. *Bolero*, Ravel

Course 7:

Preliminary observations

- Form and structure analysis of Modern *solos*. The student is to analyze – of his/her free choice – a solo section from a Contemporary dance performance.

Course 8:

Choreographic dramatization I

Elements for choreographic, dramaturgical, musical and expressive construction.

- Dramatic (or mood) valences of the sound material.

Course 9:

Choreographic dramatization II

- **Dramatic knowledge** (identifying the musical “text” in view of defining the choreographic “text”)
- **Dramatic conflict** (identification Study: - dramaturgical analysis of a musical strain (e.g. Borodin – String Quartet no. 2, Nocturne, etc.)
- **Conception**

Study - dramaturgical analysis of a musical strain (e.g. Borodin – String Quartet no. 2, Nocturne, etc.)

- Stage program

Course no. 10:

Choreographic dramatization III

- **Dramatic conflict**

(establishing the physical and psychological features of the characters as well as the causes which trigger their evolution) Study: - dramaturgical analysis of a musical strain (e.g. Borodin – String Quartet no. 2, Nocturne, etc.)

- The relationship between the characters

Course no. 11:

Choreographic dramatization IV

- **Dramatic conflict**

(vision and conception) The student is to choose a musical strain – **resulted from the mutual agreement between himself/herself and the teacher** – that he/she is to analyze from the point of view of musical dramaturgy.

- The student is to formulate / present his/her own vision and dramaturgical view regarding the agreed-upon choreographic moment.

Course no. 12:

Choreographic dramatization of a musical strain

The student is to make a simple movement or pantomime in order to illustrate his/her conception.

Course no. 13:

Individual dance

- Shamans, wizards, priestess, etc.

Movement study.

Course no. 14:

Group dance

- Dance integrated in other events (agricultural, war, games and contest, etc.).

2nd semester

Course no. 1:

Choreographic composition:

- Analysis of the concept of “bodily expression” – the aim is to “decipher” one’s own body parts, shapes and emotions in view of finding gestural, choreographic and topic-related forms meant to define his/her personality.

Course no. 2:

Analysis of body conditioning coordinates; space

- Conventional topography of the stage area.
- Spatial conventions of the conventional stage **identifying the area;**
- Exercises and assignments in view of spatial recognition
- Exercises for the placement within the conventional area by means of recognizing the conventional stage topography 3 free assignments of stage spatialization of the conventional area.

Course no. 3:

The non-conventional space.

- Exercises for the placement within the non-conventional area
- free assignments of stage spatialization of the non-conventional area.

Course no. 4:

Dance notation

Analysis of body conditioning coordinates; form (movement)

- choreographic phrase. **Choreographic composition;**
- 1. exercises in view of composing a choreographic phrase (the vocabulary pertaining to Classical dance is to be used) – *without* musical accompaniment.

Course no. 5:

The choreographic phrase

- requirements (construction criteria. 2. Exercises for the composition of a choreographic phrase (the vocabulary pertaining to Classical dance is to be used) – *with* musical accompaniment).

Course no. 6:

The choreographic phrase

- Form.
- Expression.
- 3. the development of the choreographic phrase; *movement phrases*
- 4. Idem.

Course no. 7:

Analysis of body conditioning coordinates; rhythm (the sound dimension)

- The choreographic section following the space-time-form-1 coordinates. The composition assignment is to be associated with the one of the choreographic dramatization so that it all results in a coherent (dance) section, both dramaturgical and kinetic
- The musical section analyzed from the point of view of musical dramaturgy is to be resumed in the end of the 1st semester, replacing the free movement part (pantomime), originally suggested, by choreographic movement.

Course no. 8:

The choreographic section in terms of space-time-form coordinates

- The choreographic section in terms of space-time-form coordinates. The section is to be executed as *solo*)
- The duration of the choreographic section is not to be longer than 3 minutes.

Course no. 10:

Sacred dance. A review around the world.

- Dance within religious representations. Dance as the point of convergence of rhythmical movement and spiritual practice
- Sacred rituals of the first humans
- Movement study

Course no. 11:

Egypt - culture and civilization.

- Traditional musical-poetic art.

- Dramas – mysteries of ancient Egyptians

Course no. 11:

Sumerian – Babylonian culture and civilization

- The role of musical – poetic art in regard to social life.
- Dramatic performances related to the epical Sumerian-Babylonian poems.

Course no. 12:

Chinese culture and civilization. Space. Philosophy.

- Traditional Chinese music
- The *Yishubian* dances. Chinese dramatic art. The Peking Opera House.
- Chinese spirituality
- Analysis, Chinese dramatic art, the Peking Opera House, audition, viewing

Movement study

Course no. 13:

Indian culture and civilization. Space. Spirituality. The underlying principles of Indian dance.

The three aesthetic principles: 1 – “nritya” – consists in facial expressions, hand gestures and the symbolic postures of the body. 2 – “nritya” is the technical dance with movements of the limbs and body. 3 – “natya” contains drama elements which are introduced by means of articulated language.

Course no. 14:

Mudras.

- is to take place based on video and recorded materials
- Movement study.

2ND YEAR

1st semester

Course no. 1:

The study of the “duo” and “trio” element

- Idem; Classical dance repertoire. – Identifying these specific sections within works from the Modern and Contemporary repertoire
- Viewing “**duo**” choreographic sections pertaining to the traditional Classical dance repertoire
- Viewing
- Identification.

Course no. 2:

Stylistic and language-related analysis of the “duo” and “trio” sections

- Idem; Modern dance repertoire. Viewing “**trio**” choreographic sections pertaining to the traditional Classical dance repertoire
- Viewing
- Identification
- Viewing “**duo**” choreographic sections pertaining to Modern and Contemporary dance repertoire
- Viewing
- Identification

Course no. 3:

Conceptual, stylistic and language-related analysis of the “duo” and “trio” sections

- Preliminary observations – Form and structure analysis in “**duo**” and “**trio**” – viewing of choreographic sections in “**trio**” pertaining to Modern and Contemporary dance
- Viewing
- Identification
- The student is to analyze – of his/her free choice – a “**duo**” and a “**trio**” section from a (Classical or Contemporary dance) performance

Course no. 4:

Choreographic dramatization:

1. Dramatization exercise starting from a poem
 2. Given assignment: the dramatization – according to the student’s free choice – of a lyrical text (concept) The “transcription” of a poem in a script.
- Elaboration of the *conception* and of a dance *script*

Course no. 5:

Elaboration of the dramatic situation

Choreographic dramatization project. Importance and dynamics in regard to the construction of the dance performance.

- Accompaniment with a musical strain

Course no. 6:

Choreographic composition

- Elaboration of a choreographic section.
- Finalization; Assessment.
- Movement study tailored according to the conception and the music.

Course no. 7:

Japanese culture and civilization

Values and beliefs – Overview of Japanese dance – Kagura

- Noh and Kabuki Theater

Characteristics. Style

- Noh and Kabuki Theater
- Butoh – “Contemporary” Japanese dance. Social order and spiritual harmony within the Japanese society
- Gagaku and Bugaku
- Audition

Viewing

Movement study

Course no. 8:

Ancient tragedy

Cult of Dionysus. Music and dance.

Dithyramb.
Dances of the Greeks. Satirical drama and comedy accompanied by dances.
Maenadism. Eleusinian Feasts.
Movement study.

Course no. 9:

Dance in Ancient Rome

The entertainment show in Ancient Rome. Sance with satyrs.

The musical and poetic art of the Arabs

The music and the dance of the Slavonic people.

Pantomime. Poetry. Music. Dance. The music and the dance of the Slavonic people.

Course no. 10:

The masses parodied in the Feudal Period.

Religious, mysterious and fanatic elements in the Medieval dance.

The trouverès and the dance songs.

The miracles and the Mysteries. The Lunatics' Feast.

Course no. 11:

Renaissance.

Frottola, Villanella.

Town music for dancing and traditional songs of a dancing nature in France.

Pavana, Gaiarda, Volta, Branle, Passemeze

The Balletto and the Madrigal.

Movement study.

Course no. 12:

Dance notation. Body architecture – Method for the Systematization of Movements within Choreographic Composition.

Maturing awareness in regard to the choreographic material by means of the different methods which may compose it

1. Quantification – Form. Space. Rhythm. Number.
2. Awareness – Methods for Body Conditioning.
3. Capitalization.

Course no. 13:

Body conditioning

Improvisation. Identifying the creatinal stimuli. Organizing space and rhythm.

Course no. 14:

Methods for body conditioning

Space – shifting direction

Modifying the point of reference. Changing all the directions.

Course no. 1:

Elements of techno – improvisation

The coordinator of the course will suggest a set of movements, improvised by him/her, which is to be assimilated by the students from a technical, stylistic and interpretative point of view. Short dancing (choreographic) sections will be conceived with or without music. This type of technical study is very important in regard to the enrichment of the student's gestural and choreographic language. Study no. 1, Study no. 2, Study no. 3, Study no. 4.

Elements of techno – improvisation:

- The stress is on complying with the **form** of the choreographic phrase
- The stress is on complying with the **rhythm** of the choreographic phrase - The stress is on complying with the **space** of the choreographic phrase – Defining the choreographic phrase by means of **expression** and **style**.

Course no. 2:

Methods for body conditioning

Time: dilation (augmentation), compressing, the rest, mixed modifications

Course no. 3:

Methods for body conditioning

Complementary techniques - the ornament, the crown, defragmentation

Course no. 4:

Choreographic composition based on improvisation and body conditioning elements

Movement study.

Course no. 5:

Diversifying the language elements by borrowing them from the Contemporary show stylistics (e.g. Jiri Kilian, M. Bejart, etc.)

- Analysis of the technical elements
- Analysis of expressive and stylistic elements
- Methods for the approach, assimilation and the rendering of the choreographic language analysis
- Viewing
- Identifying the study material – Study no. 1, Study no. 2, Study no. 3

Course no. 6:

Methods for body conditioning.

Repetition, pas chasse, rebellion.

Course no. 7:

Methods for body conditioning.

The canon, the symmetry, the shadow

Course no. 8:

Choreographic composition based on improvisation and body conditioning elements

Movement Study.

Course no. 9:

Choreographic tendencies

- The student is to come up with a choreographic material made of the elements assimilated within the techno – improvisation study

Course no. 10:

Choreographic composition based on elements of techno – improvisation

- Defining the choreographic language to be used.

Choreographic composition based on elements of techno – improvisation – Reporting to the stage area – a choreographic material (which may include elements of techno – improvisation) is to be elaborated based on the choreographic dramatization project carried out at the end of the first semester. The section is to include two or three performers.

Course no. 11:

Choreographic composition based on elements of techno – improvisation.

- Complying with the suggested timeframe
- The duration is not to be longer than ten minutes

Finalization; Assessment.

Course no. 12:

The Italian Theater

Comedy

Italian Performing Arts. Court theater.

Italian Court Dance. Court theater. Pastoral drama. Commedia dell'Arte. Auditions.

Viewing

Movement study

Course no. 13:

Folk dance and dance music in Spain.

Alborada, Asturian Fandango. Zarzuela and Flamenco

Movement study.

Course no. 14:

Polish music and dances. German dance music.

Auditions and viewing.

Movement study.

3RD YEAR

Course no. 1

Elaboration of a choreographic dramatization project. Proposals and project analyses. Form and content requirements.

The student is to propose two topics for the elaboration of the project.

Course no. 2

Criteria and requirements to comply with

Analysis, debates regarding the topics that have been proposed. Ascertainment.

Course no. 3

Elaboration of the directing plan. Concept, documentary material, literary analysis (according to the situation)

Presentation and debates in regard to the manner in which the elaboration is to be carried out.

- Form and content

Course no. 4

Musical dramaturgy – Musical analysis

Course no. 5

Scenographic elements, décor, costumes

Their role in the Classical or Modern performance

- Viewing; scenography in Contemporary performances.

Importance and manners to be carried out.

- Viewing different types of stage lighting existent in Contemporary performances

Course no. 6

Finalization of the choreographic dramatization project

Course no. 7

The study of the ensemble forms (from the archaic ritual form to Modern forms)

The bibliographic material comprises all the necessary elements in order to demonstrate the ensemble phenomenon in regard to universal and domestic dance.

Group dance or the ensemble (as part of Classical dance)

Group dance or the ensemble (as part of Modern dance)

- Preliminary observations – “Ensemble” form and structure analysis – Analysis and documentation
Viewing; Identification

Analysis.

The student is to analyze – of his own choice, an “ensemble” section from a performance (Classical or Contemporary dance) from the point of view of all the criteria that have been studied.

Course no. 8:

Stylistics – English Music and Dramatic Theater

- Morley and Wilke’s ballets. Audition

Shakespeare’s plays performed in giga, pavana, gagliarda sonorities

Morley and Wilke’s ballets

Course no. 9:

The early beginnings of opera singing. Pantomime and dance. The early beginnings of professional ballet

- Stylistic analysis

Florentine camerata

Ballet comique de la Reine. The aesthetics of Beaujoyeux Charles Beuchamps

Lully's dance poem

Movement study.

Course no. 10:

French opera-ballet. Context and evolution.

French "Classical" dance – Jean-Philippe Rameau

Auditions and viewing.

Movement study.

Course no. 11:

The early beginnings of professional ballet

The emergence of the figure of the professional ballerina – Marie Salle. Marie-Anne Camargo

- Analysis of dance and pantomime technique
- The role of the male character at the beginnings of professional Classical dance.
- Individual and duet technique
- Movement study

Course no. 12:

Dance poem. Jean Georges Noverre

- The reform of gesture, attitudes and movements. Salvatore Vigano
- Ballet blanc. Filippo Taglioni
- Stylistic analysis
- Viewing: La Sylphide ballet

Course no. 13:

Romantic ballet

The Three Romantic Graces: Maria Taglioni, Fanny Elssler, Carlotta Grisi

- Viewing Giselle the ballet

Course no. 14:

Russian Romantic ballet. Charles Didelot

Russian ballet

Re-conceptualization in Classical ballet. The Russian model

Attitude or conservatism Academic ballet and Marius Petipa (Don Quixote – Minkus Esmeralda – Pugni,

Swon Lake - Tchaichovski)

Michel Fokine

Stylistic analysis

Viewing

Course no. 1:

Choreographic dramatization project

- Personal and group analysis
- Proposals – return to the project completed in the previous semester
- Choreographic composition

Course no. 3:

Applying body conditioning methods for the solo, duo and ensemble parts

Improv-reaction

- Changing direction (change passing by the reference point, changing all directions)
- Changing the rhythm changing direction (dilation / augmentation, diminution / compression, mixed changes, change by resting)
- Rebellion
- Repetition

Complementary expressive techniques:

1. Fragmentation
 2. Pas chasse
 3. Ornament
- Canon (by means of reference, by taking over)

Symmetry and Shadow

Applications – Study regarding the reaction within group movement

Visual manipulation methods, ensemble

Course no. 4

Study of the manipulation of the choreographic material

Study and techniques for the refinement of the expression

Course no. 5

Dance notation

Benesh movement notation. Introductory information

Course no. 6

Benesh movement notation

Information below the stave: - direction

- Change of direction
- Placement

Course no. 7:

Benesh movement notation

- Using placement and direction

Course no. 8:

Benesh movement notation

- Straight movements
- Curved movements
- Going on stage and offstage

Course no. 9:

Benesh movement notation

- Brackets

- Rollover movements
- Multiple rollovers
- Half rollover

Course no. 10

Benesh Movement Notation

- Direction, placement and travel for the group of dancers
- Static lines and rows
- Placement of the lines and rows
- Travel of the lines and rows of dancers
- Going on stage and offstage of the group of dancers

Course no. 11:

Benesh Movement Notation

- Curve lines
- Curve rows
- Curved travel

Course no. 12:

The choreographic project – Choreographic composition

- The choreographic dramatization project is to be finalized
- Composition of the movements

Course no. 13:

The choreographic project

- The choreographic section will include up to eight performers
- The duration of the section should not be longer 20 minutes

Course no. 14:

The choreographic project

Finalization; Assessment.

4TH YEAR

1st semester

1. The comic – expressive form

Viewing material exhibiting different performances.

- Identification in works of Classical nature
- Identification in works of Modern nature
- Means of accomplishment

2. ***The tragic – form and expression***

Viewing material exhibiting different performances.

- Identification in works of Classical nature
- Identification in works of Modern nature

- Means of accomplishment

3. Exploring and exploiting the tragic and comic valences of a choreographic material

I. Movement study – the comic expressed at the level of the gesture, posture, movement

II. Movement study – the tragic expressed at the level of the gesture, posture, movement

4. Stylistics

Russian Modern ballet Diaghilev's choreographies: Mikail Fokin. Vaslav Nijinsky

Reinstatement of the male personality – Nijinsky, The Man and the Genius

The Russian Seasons

Serge Lifar, Bronislava Nijinska and George Balanchine

5. Viewing the Rite of Spring by Stravinsky

6. The early beginnings of Modern dance. Context. Evolution. Characteristics

Dance metamorphosis. Louis Fuller

The rebellion of the spirit. Isadora Duncan

The American Modern Dance School. Denishawn

The American Dance School. Theoreticians: Francois Delsarte. Emile Jaques Dalcroze

Ruth St. Denise and Ted Shawn

The American disciples: Martha Graham. Erik Hawkins, Merce Cunningham, Paul Taylor and Twyla Tharp

Film viewing *Denishwan*

7. Choreographic composition – bachelor's thesis project

Topic proposals.

8. Choreographic composition

Proposal of a dramaturgic concept

- Analysis, finalization

9. Proposal of a sound concept (musical)

- Analysis, finalization

10. Proposal of a visual concept

- Analysis, finalization

11. Proposal of a movement language

- Analysis, finalization

12. Choreographic composition study

The student is to work on the concept of the performance

- An illustrative fragment of maximum 20 minutes of the bachelor's performance

- The number of performers is motivated by the dramaturgy

13. Choreographic composition study

The section proposed by the student has to comprise sound elements (music), as well as visual elements (décor, costumes, stage lighting, etc.) both analyzed and agreed upon with the course coordinator

14. Finalization; Assessment

1. Planning of the artistic project.

The entire planned evolution of the practical works of the current semester results in carrying out the bachelor's performance.

2. Unfoldment of the project of the dramatic conception

Creation – presentation of the characters, placement of the action, defining the dramatic relationships

3. Unfoldment of the project of the dramatic conception

- The dramaturgical idea – the focus is on the coherence of the material in the scenic unfoldment

4. Unfoldment of the project of the dramatic conception

- Dramaturgical coherence and visual finality - culmination (climax)
- The grand finale

5. The structure of the work I

- Analyzing and defining the structure of the work
- Parts (acts)
- Scenes (tableaux)
- sections

6. The structure of the work II

- Analyzing and defining the structure of the work
- Parts (acts)
- Scenes (tableaux)
- sections

7. The scenographic concept

- Visual parameters and setting the visual conventions (scenic)
- Décor
- Prop

8. The scenographic concept

- Costumes
- Accessories

9. Composition of the choreographic material compliant with the parameters proposed in regard to style, language and aesthetics

- Establishing the technical and expressive style

10. Composition of the choreographic material complying with the parameters proposed in regard to style, language and aesthetics

Ongoing supervision and counseling along the compositional route

11. Types and means to request support / collaboration

Elaboration of collaboration protocols with professional art institutions in view of the presentation of the bachelor's performance in a professional setting.

12. Drawing up the additional documents

Support projects, fund raising, donations, sponsorships.

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