

2017-18 Fall

HART1017 Introduction to Contemporary Dance

Course Instructor: Mr. Acty TANG Cheong Wai (Email: actytang@ust.hk)

Program Officer: Vickie Wong
(Rm 6401, Tel: 2358-5791; Email: vickiewong@ust.hk)

Time: Tuesday | 15:00-16:50 (**Except 3 Oct**)

Venue: CYT-G009A&B

Office Hours: By appointment

COURSE DESCRIPTION

This course introduces contemporary dance as a departure from dance traditions, and as an art that focuses strongly on personal creativity. Contemporary dance is thus not only about art making but also exploring personal and social meanings.

Through examining a range of texts and videos from different parts of the world at lectures, students will learn to appreciate different ways in which significant practitioners make dances. They will also be introduced to the historical, social or political contexts, and the ideas that inform these practices. In practice sessions, a range of physical, experiential approaches will be introduced to help students create with movement.

INTENDED LEARNING OUTCOMES

Upon completion of this course, students are expected to be able to:

1. Identify a range of works and practitioners in contemporary dance;
2. Identify the aesthetic of different non-traditional dance trainings;
3. Perform basic dance movements that results from individual creative exploration;
4. Contribute to creative and reflective thinking processes in an interactive/group situation.

SYLLABUS AND SCHEDULE

Week	Date	Topic
Week 1, 2, 3	5 Sep 12 Sep 19 Sep	<p>a) Unpacking the idea of “dance” in modern theatre and art</p> <ul style="list-style-type: none"> Contrast traditional/classical dance with different kinds of modern dance, examining the shifts in focus on form, personal expression, technique and the body and other aspects; Establish a basic set of vocabulary to enable a widening of discourse about dance beyond traditional aesthetics. <p>b) Elements of Movement</p> <ul style="list-style-type: none"> Initiate a habit of warming up the body for safe movement practice; Become familiar with moving oneself in the space; Develop a sense of physical concentration and awareness in movement; Get acquainted with moving different parts of the body, alignment, and basic body actions.
Week 4, 6	26 Sep 10 Oct	<p>American and German Modern Dance</p> <ul style="list-style-type: none"> Discover some main practitioners, aesthetics and movement principles underpinning the “historical” American and German modern dance; Reflect on some of the social and political meanings associated with modern dance; Become aware of weight and breath in movement, specifically the use of the spine; Explore the link between internal experience and outwards physical expression. <p>No Class on 3 Oct (Week 5). Week 6-9 will have extra 30 mins after class for make up. (Attendance will NOT be counted in this extra 30mins)</p>
Week 7, 8	17 Oct 24 Oct	<p>Improvisation</p> <ul style="list-style-type: none"> Discover improvisation as a training, creative and performance strategy in contemporary dance; Explore improvisatory exercises, methods and techniques, including Contact Improvisation.
Week 9, 10	31 Oct 7 Nov	<p>Dance Theatre</p> <ul style="list-style-type: none"> Discover the rise of dance theatre (tanztheater) and its major practitioners; Incorporate theatrical elements in contemporary dance training, and explore the making of meaning in dance making.
Week 11, 12	14 Nov 21 Nov	Preparation for Assessment of Studio Practice Final performance rehearsal and tutorial
Week 13	28 Nov	Assessment of Studio Practice: Demonstration Class

ASSESSMENT TASKS

<p><i>A Note on Attendance</i></p>	<p>Students arrived 10 minutes after the beginning of each session will be counted as late.</p> <p>Students are required to attend at least 75% of the classes; i.e. students may not be absent for more than 3 sessions, for any reasons such as illness or other university functions.</p> <p>If a student is absent for more than 3 sessions, they will <u>not</u> participate in the Dance Demonstration assessment, since this task depends on continual class participation and group work. The student will be assessed individually using the same criteria, and will not be supervised in their preparation.</p>
<p>1. Class Participation (20%)</p>	<p>Students are assessed according to:</p> <ul style="list-style-type: none"> • Commitment and focus during classes; • Openness to try movement experiences beyond one’s own comfort zone or habit; • Individual progress in movement performance throughout the course.
<p>2. Reflective Journal (30%)</p>	<p>At end of each studio practice session, each student writes a half-page reflection on the class. It is not only record of notes taken during classes, but should show the student’s own journey of discovery in linking the theoretical and the practical. A separate guide is issued on what and how to write the journal.</p> <p>At week 4, a non-graded summation of these journal entries is submitted. <u>DUE DATE: Sep 26</u></p> <p>At the end of the semester, the journal will be graded. <u>DUE DATE: Dec 2</u></p> <p>Penalty for late submission: One sub-grade will be deducted for each day after the due date. Submissions will not be accepted after December 9.</p>
<p>3. Dance Demonstration (50%)</p>	<p>A public sharing of studio practice work done in the course. <u>DATE OF DEMO CLASS: November 28.</u></p> <p>Students will:</p> <ul style="list-style-type: none"> • Perform dance combinations and creative exercises experienced during the course; • Participate in a conversation / Q&A regarding aspects of contemporary dance demonstrated, and the learning experiences of the course. <p>The practical exercises, previously conducted throughout the course, will be organized and rehearsed into a coherent presentation during weeks 11 & 12 (November 14 & 21), supervised by the instructor. These may include dance studies performed by the whole group, and/or creative exercises performed by small groups or solo.</p>

	<p>Individually or in small groups, students also verbally introduce each exercise to be presented, drawing on brief lectures and readings. This serves to contextualise the demonstration for the audience, and also requires students to articulate their learning verbally.</p> <p>Students are assessed according to:</p> <ul style="list-style-type: none"> • Movement skills such as co-ordination; centre-motivated movement; sense of weight, space, rhythm; performance quality and connection to internal/expressive qualities; • Application of ideas, methods and strategies explored during the course; • Ability to verbally discuss and reflect on how theoretical knowledge is applied or evident in practical demonstration.
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REQUIRED READING MATERIAL

1. Cohen, Selma Jeanne and the Dance Perspectives Foundation (eds) (c1998). *International Encyclopedia of Dance* [e-Resource]. Oxford University Press.

SUPPLEMENTARY READING MATERIALS

1. Banes, Sally (1987). *Terpsichore in sneakers: Post-modern dance*. Middletown, CT: Wesleyan University Press.
2. Bremser, Martha (1999). *Fifty contemporary choreographers*. London: Routledge.
3. Mazo, Joseph H. (2000). *Prime Movers: The Makers of Modern Dance in America* (2nd ed.). Hightstown, N.J.: Princeton.
4. Steinman, Louise (1986). *The knowing body: The artist as storyteller in contemporary performance*. Boston: Shambhala.
5. Tufnell, Miranda & Crickmay, Chris (1993). *Body, space, image: Notes towards improvisation and performance*. Dance Books.

ACADEMIC HONOUR CODE

- You must observe and uphold the highest standards of academic integrity and honesty in all the work you do throughout your program of study.
- As members of the University community, you have the responsibility to help maintain the academic reputation of HKUST in its academic endeavors.
- Sanctions will be imposed if you are found to have violated the regulations governing academic integrity and honesty.
- Regulations for Student Conduct and Academic Integrity (<http://publish.ust.hk/acadreg/generalreg/index.html>)