

**TAPS 0320, Dance Composition: Fall 2018** September 5-December 7

*Designing Image, Art, Sound, and Action*

**Primary Instructor:** Michelle Bach-Coulibaly: [Michelle\\_Bach-Coulibaly@Brown.edu](mailto:Michelle_Bach-Coulibaly@Brown.edu)

Room #012 Lower Lyman Hall(o) 863-3285© 401-588-1688

Office Hours: M/W@12-2pm or by appointment

**TIME ASSESSMENTS:**Total 170 hours

Core Class Meeting Times: M/W/F 10:00-11:50am (80 hours)

Water Fire Performance: September 29<sup>th</sup> @ 5pm-9pm (4 hours)

John Street Performance preparation: October 13-14: (2 hours)

Final Performance: December 7 @ 6-10pm (6 hours)

Three Concerts plus written Critiques: (12+ hours)

Journal writings, drawings, movement scores, and readings: (20 hours)

Individual research, development and locker design: (46 hours)

***Required Readings:***

***Free Play: Improvisation in Life and Art***

By Stephen Nachmanovitch. (readings in class/ on canvas pgs. 1- 197)

***Body and Earth: An Experiential Guide*** (article on canvas) By Andrea Olsen

***Authentic Movement.*** (article on canvas) By Janet AdlerCh. "Who is the Witness?"

***Critical Response Process*** (hand out in class) By Liz Lerman

***Ankoku Butoh*** by Natsu Nakajima (article sent)

## Course Description and Objectives:

This is a Mindfulness-Based Expressive Arts course that seeks to inspire, provoke, and awaken your individual and collective creativity towards the development of new and original performance art-works. These will be researched in somatic sensory work, personal narrative, automatic writing and painting, Butoh, Contemplative Movement, Site-Specific Rituals, Contact Improvisation, Rasa and Emotional Anatomy, Contemporary and Vernacular Dance, Authentic Movement, Physical Theatre, and various visual, inter-medial and musical art forms. Guest artists Barnaby Evans, Luciane Ramos-Silva, Wendy Jehlen, Jarrett Key, Sydney Skybetter, Peter DiMuro, Renee Surprenant, Mia Pinheiro, and Shura Baryishnikov will come share their artistic practices to help facilitate our creative investigations, interventions and public productions. You will be viewing and reviewing films, reading poetry, making dance films, writing personal narratives fused with found texts and keeping artistic journals as a way to process all that you are experiencing.

You will also be working with strategies and approaches to devising works that focus upon your own process, research and creation. You will utilize these practices towards the development of original site-specific compositions, performance art installations and kinesthetic poetry with your fellow artists in a final full evening concert, or Art Party.

## Requirements:

**ATTENDANCE.** You are allowed only three unexcused absences before your grade is affected. As a practicum, you must be present to fully engage with the materials and experimentations.

**A CREATIVE JOURNAL** that is infused with your personal artistic rituals, reflections on the concepts, experiences and materials covered in class. Include **response writings from the articles, books, performances, and films** done independently outside of class time. In-class readings will be assigned that respond to each unit. Responses to the readings, your dreamscapes, writings, and inquiries should be included in your journal. Bring your journal to every class to process the in-class materials as they resound in third, second and first person experience. The book *Free Play* is our main text for this course. Your journals should have your responses to this book. Each chapter has a wealth of inspiration and practical knowledge that can guide you through this process of creation. Read the poems that are at the end of this syllabus and write about them, responses, etc.

## Journals due: October 10th and December 10 by 5pm

**THREE REQUIRED DANCE CONCERTS and CRITICAL RESPONSES** in written form for all pieces presented in those concerts utilizing the critical response method of “seeing”. These will be brought to class after each performance to share with the choreographers to widen your understanding of the complexities of Dance Making and Performance. While only three are required, you should see as many dance performances as possible during the semester, and **write reviews of these to be included in your journals.**

**Required Concerts:** (These require a fee. There are student prices. Please come see me if this concerns you.)

**The Family Weekend Concert** is held **October 19-21** in Ashamu Dance Studio. Reserve your tickets now for the Sunday 2pm matinee, as Friday and Saturday evening shows usually

sell out. Bring your families, friends, and self to this opening event.

**The Fall Dance Concert** is November 15-18. 8pm Th-Sat/Sun @2pm.

This concert is a student devised, directed and produced concert with faculty mentoring and staff support.

**The Life Boat Opera** at AS220 (not required but recommended)

Mia Pinheiro is **September 28<sup>th</sup>-30<sup>th</sup>**.

Here is additional information: <https://www.miiapii.com/lifeboat-opera/>  
<https://www.facebook.com/events/230223817653539/>

**New Works/Mande Dance Concert** is **December 9 @7pm.** (recommended)

This concert is the culminating experience of the TAPS 1370 class who have been working with professional musicians and dancers from Brazil, Mali, and NYC in choreographies that are devised from the Mande Diaspora.

You are only required to see and write about three concerts, but if for any reason you have to miss one of these concerts you must look beyond the gates of Brown to find high production dance performances.

**WaterFire** Site-Specific Performance on September 29<sup>th</sup>: Flames of Hope is a required performance you will be performing at.

## **LOCKER DESIGN-Personal Narrative Mapping**

### **Accumulation and Creation of our personal artifacts locker:**

Select a locker, get a lock and put your name on the outside. We will be accumulating personal artifacts that place you in the world through time and space. We will be designing and rearranging our lockers throughout the semester. This is your treasure trove and is a space for contemplation and creation.

Here are a few important items:

1. A photo of yourself from 3-5 years old that you are curious about and want to explore more about.
2. Any of your writings, inspirations, letters from your journals.
3. A headline from the day you were born. (local, regional, national, and international headlines.)
4. Special artifact that represents your loved ones, your inner circle, your allies.
5. A seed of your own making or a real seed that represents what you want to see nurtured within yourself, from a special plant that has meaning for you.
6. Item that feels good to touch,
7. A smell that brings back memories
8. A favorite song, poem or text that has touched you and brings memories
9. An artifact of something that is a symbol for when you felt accomplishment (trophy, medals, great report card, a great paper you wrote),

10. Astrological information. Example: I am an Aries-Horse.
11. Anything else that makes you feel good through sight, sound, smell, touch, taste or memory.

## **SCHEDULE OF EVENTS**

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### **WEEK #1: SEPTEMBER 5 -7: Following Sensation/Response BREATH and THE BODY:**

The Poetics of the Ritualized Body. Breath work. Introduction to course values: Readings from Selected Poems. Mindfulness Meditations and Authenticity.

### **WEEK #2: SEPTEMBER 10-12-14: What the Body Does: Structures, Supports, Functions in Performance of the Public Body**

9/10: Bones and Biomechanics. Devise in dyads. Flexion-Extension writings

9/12: Body narratives. Bones, Breath, Skin, Heart, Organs.

9/14: Guest Artist Mia Pinheiro, improvisation and score-making for investigating humanity/being a human/being in these bodies. <https://www.miiapii.com/lifeboat-opera/>  
<https://www.facebook.com/events/230223817653539/>

### **WEEK THREE: 9/17, 19, 21**

**Sites: Composing specific spaces.**

17: Show Flexion-Extension studies.

Readings due: ***Body and Earth: An Experiential Guide.***

19: Work with biomechanics: Rotation-circumduction.

21: Work in spaces. Film pieces. **SHARE IN GROUPS**

22: Water Fire: Celebrating Teachers @ 6:43pm (optional)

### **WEEK FOUR: 9/24, 26, 28**

*Art Placement, Public Art and Ritual*

9/24: Guest Artist: Barnaby Evans

9/26, 28: On-Site at the River. Working with gesture/posture/group movement/swarm

9/29: Ritual Performance at Water Fire @ 6:31pm. Call at 5:30pm in Ashamu through 9pm.

### **WEEK FIVE: October 1, 3:**

10/1: *Process Waterfire.* Writings and readings of poems, journal entries

10/3: Sydney Skybetter. *The Body and Technology*. Bring cameras.

10/5: NO CLASS Friday or Monday the 8<sup>th</sup>. Please use this time reading your articles and writing in your journals the responses to the readings, drawings, dreamscapes.

Readings Due: **Free Play** Prologue through page 31.

**WEEK SIX: 10/10, 12:** *Embodied Installations: Body Painting. The Body as Archive*

Guest Artist: Jarrett Key

10/10: Show your DATA pieces from SS.

Go to Jarrett Key's Studio at 169 Weybossett St. Performance by JK.

**Journals Due by 5pm.** Should include reference and thoughts about Jarrett's performance.

10/12: Work archival gestures, scores, narratives. Teams devising with artifacts from lockers.

10/13-14: Each group will meet with JK and MBC for one 90- minute session over the weekend.

**WEEK SEVEN: October 15,17,19**

10/15: John Street Studio Showing of *Embodied Installations* with Film Crew

10/17: Innovating off of your paintings, using the paintings as score. Create a dance from this map.

Reading Due: **Free Play** pgs. 31-55. Discuss readings. Chose sections to begin conversation about.

10/19: *Critical Response* with Peter DiMuro. Critical Response booklet passed out in class for discussion and questions.

10/19-21: Family Weekend Concert. Utilizing Critical Response, write review of concert. Each dance should be discussed in relationship to modes of expression, movement invention, overall thematic structures, logic presented, as abstraction, qualities, dynamic changes, what stood out, what could you reproduce, what intrigued you, what questions do you have.

**WEEK EIGHT: OCTOBER 22, 24, 26**

*Laban/Rasa/Qualitative Expression*

10/22: Guest choreographer from FWD. Written critiques due. COT @11am

10/24: Laban-Rasa workand Improvisations/Movement Studies

10/26 Rasa Boxes work

**WEEK NINE: OCTOBER 29, 31, November 2**

10/29: Readings Due: **Free Play** pgs. 59-111.

Film on The Individual and Tradition

[https://search.alexanderstreet.com/view/work/bibliographic\\_entity%7Cvideo\\_work%7C443960/dancing-individual-and-tradition](https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C443960/dancing-individual-and-tradition)

Rasa work.

10/31: Luciane Ramos-Silva

11/2: Guest Artists: Wendy Jehlen Luciane Ramos-Silva.

Luciane will give a master class at 5-7pm. (optional)

**WEEK TEN: 11/5,7,9: Luciane Residency**

11/5,7,9: Guest Artist Luciane Ramos-Silva

11/9: Luciane @11am COT . At 11am you will show what you have been working on in class.

**WEEK ELEVEN: 11/12,14,16: Making Dances Through Personal Narratives, Sound and Dreamscapes**

11/12: Work Laban, Simultaneous, Sequential, Carving, created phrases taught to each other.

11/14: Finish Laban Actions, movement considerations. Sounding circle to explore soundscapes for others movement. Butoh exercise.

Read *Ankoku Butoh* by Natsu Nakajima. Butoh Workshop making dances/scores.

11/16: Butoh movement/emotional and musical scores. RASA.

\*\*\*Fall Dance 16-18. 8pm shows.

**WEEK TWELVE: November 19<sup>th</sup>- THANKSGIVING**

11/19: Written review due from Fall Dance.

FD artist in the classroom. Critical Response. 11am COT

11/21-25: Thanksgiving Holiday

**WEEK THIRTEEN:** November 26-30<sup>th</sup>

11/26: Contact Improvisation with Shura Baryshnikov.

11/28: Designing our space with Renee Surprenant.

11/30: Preparation for Final. Selection of pieces, work in space.

**WEEK FOURTEEN:** December 3-7

12/3, 5: Preparation for Final Performance

12/7: 10-12noon: Dress Rehearsal.

12/7: 6pm call/ 8pm Performance

12/10: Journals due with final critique of Mande Performance, your final work.

**TERMS and SKILL SETS/Movement considerations**

Laban Movement Analysis terminology looks at the moving body with regard to 1. **TIME:** temporal considerations being in the spectrum of **Augmenting** (indulgent/slowing down) and **Diminishing** (quickenning, urgency) time.

2. **SPACE:** Our attention to space being the consideration of directional focus in space. The parameters being either with a **direct** uni-focus or **indirect multi-focus** in space. Other considerations we could work with are the tensions of spatial relations between one object and other. The psychology of spatial orientation and facings are explored as a compositional element.

3. **FLOW: Binding** the flow of energy in the body (ice) or **Free** flow (water), moving into mist-fog-cloud qualities.

4. **WEIGHT CENTERS: Strength**, strong and grounded center of weight emanating from pelvic center or quality of **Lightness**, center of levity. Organizing principles as well as qualitative choice.

Combinations of elements into 8 actions: Punch/slash/dab/glide/float/press/wring/float

5. Movement considerations: Bio-mechanics, Laban qualitative choice, shape, shaping, carving, body-part leading, arching, simultaneous, sequential, spoke-like, near-medium-far reach kinesphere, gesture-posture, weight shifts, mobilizations, contact improvisation, Butoh (inner shadows), and movement vocabularies taught by Guest teachers. 6. Choreographic devises/considerations STRUCTURES, Form and DESIGN, architecture, Phrasings with deviations: A/B/A, etc. Movement mapping, symmetry, asymmetry, inevitability, narrative, abstraction, chance operations, negative spaces, potter and clay, obstacles, surfaces, body part transfer, mixing genre, Musical/movement developments:

theme and variation, motif structure: emotional anatomy, image and the mytho-poetic, solving movement equations/problems, literary translation/inspiration (haiku)...Stage pictures: tableaux, clustering, webbing, swarm theory, Site-specific, Object identification and texting, rhythm and breath.

### **Accommodations:**

*Brown University is committed to full inclusion of all students. Please inform us early in the term if you have a disability or other conditions that might require accommodations or modification of any of these course procedures. You may speak with us after class or during office hours. For more information, please contact: [Student and Employee Accessibility Services](#) at 401-863-9588 or [SEAS@brown.edu](mailto:SEAS@brown.edu).*

*Students in need of short-term academic advice or support can contact one of the deans in the Dean of the College office*

### **POEMS FOR THE ARTIST AT THE START OF THE DAY**

“ May your imagination know the grace of perfect danger. To reach beyond imitation and the wheel of repetition, deep into the call of all the unfinished and unsolved, until the veil of the unknown yields and something original begins to stir towards your senses and grow stronger in your heart in order to come to birth in a clean line of form that claims from time a rhythm not yet heard, that calls space to a different shape.” John O’Donahue

“I am a body writing. I am a bodily writing.” Roland Barthes

“Walker, it is your footsteps that are the road, no more; Walker, there is no road. The road is made by walking.” Antonio Machado

“The beloved is already in our being, as thirst and “otherness”. Being is eroticism. Inspiration is that strange voice that takes man out of himself to be everything that he is, everything that he desires: another body, another being. Beyond, outside of me, in the green and gold thicket, among the tremulous branches, sings the unknown. It calls to me.”

Octavio Paz