

AN ANALYSIS OF THREE NON-OBJECTIVE CHOREOGRAPHIC TECHNIQUES pdf

1: Choreographic methods for creating novel, high quality dance | David Kirsh - www.enganchecubano.com

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Flow, on the other hand, is responsible for the continuousness or ongoingness of motions. Without any Flow Effort, movement must be contained in a single initiation and action, which is why there are specific names for the Flow-less Action configurations of Effort. In general it is very difficult to remove Flow from much movement, and so a full analysis of Effort will typically need to go beyond the Effort Actions. It is important to remember that all categories are related, and Shape is often an integrating factor for combining the categories into meaningful movement. There are several subcategories in Shape: There are three Modes of Shape Change: Representing a relationship of the body to itself. Essentially a stream of consciousness expressed through movement, this could be amoebic movement or could be mundane habitual actions, like shrugging, shivering, rubbing an injured shoulder, etc. Representing a relationship where the body is directed toward some part of the environment. It is divided further into Spoke-like punching, pointing, etc. Representing a relationship where the body is actively and three dimensionally interacting with the volume of the environment. Examples include kneading bread dough, wringing out a towel, avoiding laser-beams or miming the shape of an imaginary object. In some cases, and historically, this is referred to as Shaping, though many practitioners feel that all three Modes of Shape Change are "shaping" in some way, and that the term is thus ambiguous and overloaded. In the simplest form, this describes whether the body is currently Opening growing larger with more extension or Closing growing smaller with more flexion. There are more specific terms " Rising, Sinking, Spreading, Enclosing, Advancing, and Retreating, which refer to specific dimensions of spatial orientations. It is often referred to as something which is present or absent, though there are more refined descriptors. This category involves motion in connection with the environment, and with spatial patterns, pathways, and lines of spatial tension. Laban described a complex system of geometry based on crystalline forms, Platonic solids, and the structure of the human body. He felt that there were ways of organizing and moving in space that were specifically harmonious, in the same sense as music can be harmonious. Some combinations and organizations were more theoretically and aesthetically pleasing. These scales can be practiced in order to refine the range of movement and reveal individual movement preferences. The abstract and theoretical depth of this part of the system is often considered to be much greater than the rest of the system. In practical terms, there is much of the Space category that does not specifically contribute to the ideas of Space Harmony. This category also describes and notates choices which refer specifically to space, paying attention to: Geometrical observations of where the movement is being done, in terms of emphasis of directions, places in space, planar movement, etc. The Space category is currently under continuing development, more so since exploration of non-Euclidean geometry and physics has evolved.

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Choreography is the art of making dances, the gathering and organization of movement into order and pattern. Most recent works of Western theatre dance have been created by single choreographers, who have been regarded as the authors and owners of their works in a sense. A brief treatment of choreography follows. For full treatment, see dance: Choreography ; dance, Western. The composition of dance is creative in the same way in which the composition of music is. The notation of dance, however, is a work of analysis and reporting, performed generally by people other than the choreographer, in language or signs that may well not be understood by the creator. During the Renaissance, dance masters in Italy, such as Domenico da Piacenza, taught social dances at court and probably began to invent new ones or arrange variants of known dances, thus combining a creative function with their educational ones. Staged ballet employed the same steps and movements as social dance and differed from it principally in floor arrangement and visual projection. In the 16th century, dance masters at the French court so organized the floor patterns and theatrical and artistic contexts of their social dances as to initiate a choreographic form, the ballet de cour. In the two centuries that followed, the gap between social dance and theatrical dance widened until ballet in the 19th century achieved a basically independent vocabulary. The ballet master of this era, the choreographer, was an arranger of dance as a theatrical art. In this, ballet incorporated mime as well as academic dances, giving expression to the dance by narrative and histrionic context. The ballerina, her role heightened by the newly invented pointework position of balance on extreme tip of toe, and the female corps de ballet both acquired new prominence. The choreographers who best developed the art of theatrical dance narrative were August Bournonville in Copenhagen; Jules Perrot, particularly in London and St. Petersburg; and Marius Petipa, who in St. Since then, choreographic forms have varied between the poles of representation and abstraction. Dance notation in the 20th century came to be concerned with basic movement as well as formal dance and was assisted by the invention of new systems of abstract symbols—those of Rudolf von Laban and Rudolf Benesh being the most influential. Labanotation was the first to indicate duration, fluency, or intensity of movement. Today, these systems and others continue to evolve rapidly, amplified by film and videotape. Choreography evolved no less rapidly. Merce Cunningham radically changed the context for choreography in his attitude to music and decor as coincidental rather than collaborative or supportive to dance, in his employment of chance methods in dance composition and organization, and in his use of nontheatrical performance space. He, George Balanchine, and Sir Frederick Ashton became the leading exponents of classical or abstract dance; but the latter two—like Martha Graham, Leonide Massine, Jerome Robbins, and others—also produced major representational works of choreography. The only absolute rules in choreography today are that it should impose order upon dance beyond the level of pure improvisation and that it should shape dance in the three dimensions of space and the fourth dimension of time, as well as according to the potential of the human body. Learn More in these related Britannica articles:

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Title Date Views Brief Description; An analysis of three non-objective choreographic techniques: 3: The purpose of this study was to prepare a written script suitable for use in choreography classes on the college level.

To do that, we need first to have some choreographic fragments to work with. In contemporary dance, one of the most common methods for producing that first content of choreography is the practice of improvisation. We use it with the intention of developing innovative movement ideas and generally as the first step in the dance composition process. Dance improvisation on stage has a different purpose and is another big independent topic. Click here if you want to read an article about Improvisation as an independent art form on stage. Improvisation before composing usually leans on ideas, music or any kind of associations referred to the piece that is being created. Now, there are as many ways to compose, as choreographers or even projects! The following text is the description of a possible way of composing choreography. Since the beginning of the XX century and thanks to Rudolph Laban, modern and contemporary dance use some conceptual tools that allow us to generate movement by the exploration of some of its own basic components: This is from an abstract perspective, without the need of subjects, images or external inspirational themes. Now, to improvise this way in the search for movement, imagine that composing dance is like assembling a puzzle. Different kinds of pieces are used and put together to create a whole organic unity. We can improvise to create them, exploring the three main categories mentioned above: To dance with the whole body considering the kinespheric space it is necessary to move the center of the body. We can also move parts of the body within this space without involving the center. Kinespheric pieces for a dance composition puzzle are considered as movements in place not travelling more than changing weight from one support to another. Laban defined 27 seven main directions towards which we can move within the kinesphere: Upward 3, 4, and 5: To the left going downwards, maintaining the level or going upwards some call it low level, middle level and high level. To the right going downwards, maintaining the level or going upwards. Backward going downwards, maintaining the level or going upwards. Forward going downwards, maintaining the level or going upwards. To the left diagonal backward going downwards, maintaining the level or going upwards. To the right diagonal backward going downwards, maintaining the level or going upwards. To the left diagonal forward going downwards, maintaining the level or going upwards. To the center of the kinesphere as the center of the body coincide with the center of the kinesphere, it can not move towards it; but parts of the body or its extremities can. Laban divided this space in 9 main zones: The center of the stage. The four corners left back and front, right back and front. The four centered remaining zones back, front, left and right. We can occupy all this sectors of the scenic space or spaces in between if you want to think about it that way. To go from one zone to another we create paths. They can be straight towards the eight basic directions: The shapes mentioned refer to the paths themselves and not to the movements that the body performs during the travelling. When changing the frontal relationship between kinespheric space and scenic space we obtain turns. If they are performed on the legs they can be classified in five basic forms: From one leg to another. From one leg to the same leg. From one leg to two legs. From two legs to two legs. Of course there are a lot of other possibilities to search for jumps. Think about leaps that start and arrive, from and to, other parts of the body. It gives them length, allows us to dance rhythmically and offers a possibility to construct choreographic phrases with a musical sense. It is what we count when defining the length of a movement or phrase. We establish the speed of the beat according to the dance needs. This speed or frequency per minute is expressed in numbers and is called tempo. It expresses the frequency of the beat of any rhythmic pattern, in numbers. This means that there are 60 or beats in a minute respectively the higher the number, the fastest the tempo. Tempo is measured by a tool called metronome. When dancing rhythmically, it is always dependant of the tempo. We can give as many lengths as we decide to one same movement and create different movement qualities. We can vary the tempo, and by doing so, decrease or increase the speed throughout the whole choreography. We can organize our dance in

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phrases, according to a rhythmic-musical feeling, and make it match to a corresponding musical piece. TIME category allows us to modify movement, creating new shapes and qualities that enrich the shades of our choreography. It has a length and is part of choreography as well. We can create contrasts by the use of the pause. Seems evident but it is not. It is another piece to work with. After you feel you have enough starting material, begin mixing the pieces as you prefer. For example you take a movement of the arms, followed by a diagonal path, a turn and a pause. You can go on and on. The game is endless. Create as many choreographic fragments as you wish, or need, and start thinking about your dramatic structure. Now you know how to easily create choreography for one dancer. If you want to convert your basic dance into choreography for two or more dancers, continue reading. For the case of your own practice, just take your time to experience with each one of them with a basic dance material you create before. The tools described above are just an option, for the case you want to deepen your understanding of choreography or are in the search for new alternatives. Still, consider the following methodological aspects as possible issues for future experiences: This method expands creative possibilities by integrating the whole group in the stage of proposing ideas. Though, using the intellect and conceptual elements for dance composition, like the ones described in this page to observe or create your choreography, allows you to have another degree of consciousness about what you are doing; by that it can contribute to the whole process with alternative ideas or issues. Just remember that movement itself and its components can be the source of choreography. Be a choreographer that makes all the decisions is practical. For some cases it is just the only viable way. Though, the practice of collective dance composition has proven to be an interesting experience, as much from the artistic perspective as from the social one. Remember that contemporary dance history considers Merce Cunningham as one of its most important figures. Somehow this is because he was radical with his dance composition method, to the point of leaving the final decisions of his choreographies to chance he used dice to arrange the form of his pieces. So, just to keep in mind: Online related readings on dance composition:

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4: Kansas State Standards for Arts Education: Grade 6 - Perma-Bound Books

An analysis of three non-objective choreographic techniques (Student Work) Analysis of urban heat island climates along the I/I corridor in central.

We are working on expanding this. The student understands the body in motion and explains the underlying principles. The student demonstrates the following movement skills and explains their underlying principles: The student demonstrates increasing kinesthetic awareness, concentration, and focus while performing movement skills. The student demonstrates static and dynamic alignment. The student applies an understanding of flexibility. The student recognizes and demonstrates the laws of motion, such as gravity and momentum, while exploring movement. The student builds dance vocabulary through the understanding of steps and how they combine. The student accurately identifies and executes basic dance steps, positions, and patterns from different forms, such as ballet, square, West African, Middle Eastern, and modern. The student demonstrates accurate memorization and reproduction of movement sequences from various dance styles. The student combines various movements or elements of dance to create a short dance phrase. The student develops kinesthetic awareness and understanding of spatial design. The student examines space through design, shape, level, focus, direction, and pathway. The student accurately transfers a spatial pattern from the visual to the kinesthetic. The student creates a dance study that incorporates three elements of spatial design. The student develops an aural awareness of the relationship between movement, time, and music. The student accurately transfers a rhythmic pattern from the aural to the kinesthetic. The student explores and represents meter in music through movement. The student understands, demonstrates, and applies the expressive dynamics of movement. The student creates a movement study using three or more dynamic qualities. The student recreates a movement phrase by changing the dynamic elements. The student identifies and describes specific movements in a dance. The student identifies and describes how a dance uses time. The student identifies and describes how a dance uses spatial form. The student identifies and describes how a dance uses dynamic elements. The student identifies and describes how a dance relates to its accompanying music.

Understanding Choreographic Principles, Processes, and Structures 2. The student understands basic choreographic principles. The student accurately defines the principles of contrast and transition. The student clearly demonstrates the principles of contrast and transition, order, and repetition, in composition work. The student demonstrates understanding of the elements of spatial design in movement. The student identifies ways other disciplines inspire movement. The student demonstrates the following skills: The student observes and explains how different accompaniments, such as sound, music, or spoken text can affect the meaning of a dance. The student experiences and understands basic choreographic processes. The student responds through improvisation to various motivational stimuli. The student works with both assigned and self-generated themes in choreography. The student creates a plan to approach a choreographic problem. The student effectively demonstrates the processes of reordering and chance procedures. The student works effectively alone, cooperatively with a partner, and in small groups during the choreographic process. The student evaluates the use or nonuse of musical accompaniment to enhance a dance composition. The student creates a dance study using weight dependency and support, counter-tension, and counter-balance. The student creates a dance study generated from emotion, everyday gestures, ideas, or concepts. The student understands choreographic structures and forms. The student demonstrates the structures and forms of AB, ABA, canon, call and response, and narrative. The student counts music measures and uses tally marks to create a written form of notation that can be referred to while choreographing. The student creates movement phrases that demonstrate compositional design elements, including symmetry, asymmetry, balance, line, pathway, levels, focus, and dynamics. The student develops a movement study that demonstrates theme and variation. The student understands the difference between functional and expressive movement. The student identifies abstraction and realism in other art forms and relates these principles to dance. The student abstracts

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movement regarding its gestures and actions. The student compares and contrasts pantomiming and abstract gesture. The student communicates an idea through both movement and pantomime. The student uses and explains how different accompaniments, such as sound, music, and spoken text, can affect the expressive meaning of a dance. The student explains how lighting and costuming can contribute to the expressive meaning of dance. The student comprehends how different styles of dance communicate. The student interprets different styles of dance. The student identifies the elements of different styles of dance that create meaning. The student explores an idea in different styles. The student observes dances by people of varied cultural backgrounds and discusses the meaning communicated in each. The student identifies movement problems and demonstrates multiple solutions to those problems. The student views dances and identifies their movement problems. The student creates a movement problem and demonstrates multiple solutions, such as moving from one place to another. The student responds to solutions both selected and assigned. The student defends a chosen solution for a movement problem. The student analyzes solutions in regards to their effectiveness for their related problem. The student recognizes and interprets how contextual aspects of dance impact choreography. The student identifies contextual aspects of dance. The student determines how the environment impacts and generates differences in dances. The student describes the artistic process regarding dance choreography. The student identifies and knows the aesthetic criteria for evaluating dance. The student discusses, explores, and identifies the basic elements of the form and content of a dance. The student effectively compares compositional works in regard to aesthetic criteria. The student demonstrates appropriate audience behavior while watching dance performances. The student uses appropriate dance vocabulary to discuss observed works. The student describes and interprets the history of dance in Kansas. The student learns and demonstrates respect for cultural diversity in the study and practice of dance. The student understands the contextual aspects of a traditional and a classical dance. The student competently performs a traditional and a contemporary dance from a culture or time period other than their own. The student teaches the dance learned in indicator two. The student compares and contrasts the similarities and differences in steps and movement styles of traditional and contemporary dances. The student compares and contrasts the similarities and differences in steps and movement styles of dances from two different cultures. The student performs steps and movement styles of dances from different cultures, times, and places. The student understands conceptual and thematic relationships between dance and other disciplines. The student uses movement to reinforce a concept from another discipline, such as time in math. The student documents the connections between dance and visual arts, drama, and music. The student creates a dance study that reveals an understanding of a shared concept between dance and another discipline, such as pattern or migration in dance and science. The student researches the use of literary forms as themes for dance. The student prepares a bibliography of dance resource materials. The student compares and contrasts dance elements with elements of other arts. The student represents concepts from other subjects through creative movement. The student distinguishes how dance is affected by media technologies. The student compares and contrasts the aesthetic impact of dances observed through various means. The student using media technologies, views, and evaluates dances. The student examines and evaluates the role of the media in preserving historic dance forms. The student examines and evaluates the role of the media in seeing and understanding world dance. The student learns about and understands dance and dance-related careers as a career option. The student researches and evaluates various dance careers, such as dance journalism. The student identifies how dance can positively impact potential career choices.

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5: Guidelines for Analysis of Art - Department of Art and Design

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He has revolutionised the strict methodical art form that is ballet and created a unique, post-modern ballet style that continually excites and shocks audiences. In this essay I will be describing the characteristics which render him so radical, as well as exploring the influences that shaped his choreographic choices. His dance style is from Russia, via New York. His movement theories are derived from a Hungarian, Rudolf Laban. His conceptual theories come from French post structuralism. Included in these were geometrical fractals, or the image of way things fold and unfold, feeding into each other and themselves, along with tessellations. Similar uses of geometry and mathematics are present in many of his works. Forsythe also used visual stimulus such as paintings to influence his work. Hypothetical Stream was originally created for Daniel Larrieu and his company in Tours, and was influenced by the baroque figures in a series of sketches by Italian artist Tiepolo. He used irony to address Western civilization in his full length work *Impressing the Czar* and, on a much smaller scale, explored the politics and competition within a ballet company in his *In the Middle, Somewhat Elevated*. One of his other greatest influences was improvisation. He considered his dancers to be an integral part of his creative process and often gave them a set of instructions by which they would mould their own fragments of choreography which would later be manipulated and altered by him. Forsythe said in *Ballet International* in February, "I just tell them how they should do it. With this, he brought the concept of post-structuralism, which was spreading across Europe in the 60s and 70s, into ballet. Refer to Appendix 2 for more details. Movement Style William Forsythe was trained in ballet, and despite the radical and unique style of his movement, he is always aware of the balletic roots of that movement. But the torsions of them: Forsythe also tends to play with many details of his choreography, and even changes entire sections of his pieces, to constantly keep the dancers on edge. Stage Setting and Costume William Forsythe rarely conforms to the norm when it comes to stage setting, constantly challenging the space which he has available. Forsythe was a very talented artist, and he enjoyed taking control of all aspects of his creations, including the costume design and the lighting. As Artistic Director of the Frankfurt Ballet from 1980, he had full use of the huge stage of the Frankfurt Opera. Of this space he said: "So I sort of left the majority of scenic elements out and tried to build a repertoire of light, even building lighting instruments myself, designing them myself and building them and deploying them to create unique visual situations for this stage. Forsythe also had the ingenuity to transform a normal stage space into a unique and inimitable environment. He played with audience perception and mobility, by creating pieces which offered different perspectives of the dance. In *Workwithinwork*, Forsythe brings the two violinists onto stage to interact with the dancers as the choreography takes place. Forsythe also created several site specific works, such as the notable *White Bouncy Castle*. The audience becomes part of the performance, walking and bouncing on the inflated surfaces, and the loss of balance and falling of the performers becomes an integral part of the choreography. Another one of his site specific works, which is more of an installation than a dance piece demonstrating his creative versatility, is *Scattered Crowd* originally performed at the huge Frankfurt Convention Centre. Huge amounts of balloons fill the room, forcing the performers to crawl, bend or lean to avoid knocking into them. A white balloon was filled with helium and a clear one with air, so that the white one was at the top. You could leave your balloon wherever you chose in the space, and over the course of a day the space was collectively shaped by such individual choices. In *Duo* Forsythe designed the female costumes which exposed breasts and legs, and in his male quartet *N. N.* he designed the costumes as casual clothes, so unlike the costumes worn by classical male dancers. At the beginning of their collaboration, Forsythe would explain the concepts and intentions of his pieces and based on these concepts Willems would compose the music. As their collaboration evolved, Willems created his own tonal sequences which he kept changing throughout the rehearsal and even

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performance period, as Forsythe himself would do with the choreography. In the mid s, Forsythe started using more minimal sound accompaniment, such as the faint Willems score in Duo and the interspersed sound fill-ins in N. Conclusion Before embarking on this rather extended research on the choreographic genius that is William Forsythe, I really had very little knowledge of just how intellectual and fascinating he was as a choreographer. His technological ingenuity has allowed him to create his own lighting designs, thus further enhancing his clever use of stage settings, and he has even been able to transfer his invaluable expertise in the field of movement composition into computer software 13 programmes available for those interested in experiencing his choreographic processes. He has enhanced his pieces with a vast array of original aural settings, and constantly kept the audience quizzical and interested with the distinctive structures of his pieces. His contributions to the field that is dance, as well as technology and theatre, have been invaluable and I am sure that in years to come his choreography will be just as relevant and riveting as it is today. After the closure of the Ballet Frankfurt in , Forsythe established a new, more independent ensemble. The Forsythe Company, founded with the support of the states of Saxony and Hesse, the cities of Dresden and Frankfurt am Main, and private sponsors, is based in Dresden and Frankfurt am Main and maintains an extensive international touring schedule. In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education. His computer application Improvisation Technologies: As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. This version was released in as Improvisation Technologies. Self Meant to Govern. In over video lectures, Forsythe explains the key principles of his vocabulary. Cross references to moments in actual stage performances and demonstrations from Frankfurt Ballet company dancers, improvising on the theory lecture themes, close the circle reaching from theory to practice. This conceptual framework proved to be very effective as a didactical tool. A Tool for the Analytical Dance Eye. This edition features some 60 video chapters in which Forsythe demonstrates and comments upon the essential principles of his motional language. Examples, danced by members of the Frankfurt Ballet, can be called up as required. Also included is a solo performance by Forsythe, filmed in 16 by Thomas Lovell Balogh. William Forsythe et al Institution: It not only exposes a detailed quasi- scientific approach to the art of dance, but it also emphasizes the benefits of data visualization in the understanding of a fundamental form of human expression. These systems were quantified through the collection of data and transformed into a series of objects - synchronous objects - that work in harmony to explore those choreographic structures, reveal their patterns, and re-imagine what else they might look like. As the authors explain: First published [http:](http://)

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In contemporary dance, one of the most common methods for producing that first content of choreography is the practice of improvisation. We use it with the intention of developing innovative movement ideas and generally as the first step in the dance composition process.

They are dance creation process of a noted choreographer and also of interest because of what they teach us about his distinguished troupe. Dance is a very dancers were interviewed extensively each day, as physical medium, both in performance and the way it is well as other observations and tests performed. When creating dance, choreographers often choreographer used three main methods to produce engage their dancers in a bodily way. This is not unique high quality and novel content: We present, analyze and evaluate these harder to study. We are finding that through careful methods, and show how these approaches allow the observation and analysis we are acquiring new insights choreographer to increase the creative output of the into creativity, and multi-modal communication. His methods, although designed Our discussion has four parts: Methodology, Findings, for dance, apply more generally to other creative Analysis, and Discussion. His approach is also a case study in multi- Our goal in this study was to exhaustively collect data modal direction, owing to the range of mechanisms he of the creative process in dance, to create a complete uses to communicate and direct. Keywords The dance team worked for thirteen days on a new Choreography, Multi-modal Instruction. Neither the music nor the Here we discuss our developing understanding of the sets, both specially commissioned by WM, had yet methods used by a world famous choreographer , been made. So our first surprise was that music is not hereafter WM , when he works with his dance troupe, used in the early phase of creation as a mechanism hereafter RD , to create highly original dance pieces. Whenever the dancers These methods are of particular interest because, in worked, there was music present. But they danced with Design and semantics of form and movement the music, not to it. We will not discuss music further. Students were allowed seven categories. Jointly they comprise a thorough to choose particular dance phrases from amongst the 14 documentation of the entire distributed creative process. The two dance venues used by the company last two days. They then tracked the activities that led were instrumented with five high definition video to the evolution of those phrases over the course of the cameras on the walls and two standard camcorders thirteen days, creating snippets that could be compared on the ceiling. These cameras were run an on a split screen or spliced together to make a video of average of six hours a day for thirteen days, covering the morphogenesis of a phrase. Teams of students sat on the sidelines during the entire process and took notes on movements, interactions, and instructions each day. For each dancer there was a dedicated team of students, eleven teams in all. Their field notes helped us to organize and annotate the video archive. The choreographer was interviewed before and after each working day “ a total of 22 times in all “ often for an hour at a time. Four dancers were interviewed Figure 1: A schematic layout of the high definition video cameras two at a time, each day. When appropriate, the used to capture the interactions between WM and his troupe RD. Each day, WM was asked to explain his the dancers to visualize, or use other sensory goals for the day and describe what actually transpired. The interview was open ended and after the first ten 5. Three dancers, each performing minutes, the conversation turned to basic questions several dance phrases, were captured using a concerning choreographic choice, objectives, values, sixteen-camera VICON system. This produced 3-D tasks, imagery, etc. Of the 60 hours of interviews trajectories of the dancers in motion. Each dancer performed a transcribed, and the process of keywording and indexing memory test for dance phases and identified key begun. These anchors are transcribed from cameras and microphones. Photographs were taken Multi-modality: When creating a dance in the of all written artifacts used by the dancers and contemporary tradition, choreographers communicate choreographer. These notebooks and diaries are used with their dancers in diverse physical ways. In table to help solve problems, record ideas, and remember 1 we list seven communicative vehicles we observed movements and phrases. WM using when working with RD.

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Each carries specific information for the dancers. A master was to be done, and moved to a position on stage, vocabulary of keywords was established and used to or in relation to others, to show the dancers where produce a single master list of activities, time coded to to position themselves. But some communicative facilitate video indexing. This served as a guide to what mechanisms are non-obvious and uncommon outside we might find at different moments in the video. The the dance domain. Design and semantics of form and movement For instance, touching a dancer can be used to physically choreographer were invariably in close proximity when reshape a posture or movement. Its function is more vocalizing, the use of vocalization often led to further corrective than denotational. If force is applied to a interaction. It is usually a move in a sequence of multi- body, even gentle force, its purpose may be not so much modal interactions. Several factors operate at once: Note physical distress, the touch needs the right dynamics; how many of the channels overlap. In particular, in the and if it communicates a position then the touch must early phase of this instruction “ we see that WM combines words with gestures, a limb or the direction the body should be moved in. In a physical context such as dance, where the structures being created are the dynamics of form and position, it is natural to see touch used as a tool for sketching, shaping or correcting. But we observed other less predictable modes of communication, especially with sound. In a five-minute period WM uses many different modalities, often at the same time. We now describe three methods of instruction we found WM using and provide a framework from which to conceptualize their differences. Show a phrase to the whole troupe or large subset. The choreographer used seven main communicative WM uses his own body to display the structure and devices. He has two styles. He either dances amidst the troupe in the same physical Sound for communicating rhythm is almost universal: But sound to if teaching. See figure 2 immediately below. The goal of vocalization was clearly to direct and alter dancer movement. But in subsequent studies, we were not able to prove that all dancers interpret the sound the same way. This may be because its function varied between dancers. To some, it communicated a dynamic or gestural form; to others, 2a. When WM shows the troupe a phrase he either them to remember the dynamics of a phrase they operates amidst the group as if dancing with them 2a , or he already had mastered. Moreover, because dancer and stands in front of them, as if teaching in a class 2b. Make a phrase on a target dancer solo , or a duo, moving outside it and pushing on it from the outside. This method of direction involves Using this threefold classification of methods, we using the bodies of specific dancers as targets on reviewed the video to determine how the methods which to shape the form and dynamics of a move were involved in the actual creation of phrases. Typically, the entire troupe watches these target dancers and later will reproduce those Evolution of Phrases. In table 3, we show the movements in their own duos, trios, or quartets. Sometimes the See figure 3. In that originally created by the dancers. In that case, making case, he will either Show them all, or Make on a duo, on is more like reshaping. More often, though, he will begin the creation of a new phrase by assigning a choreographic problem or task. As can be seen below, nine of the sixteen phrases started with a Task, five with a Make On, and two with a Show. WM makes on a duo in 3a, and in 3b, the troupe observes and copies. WM is taller and shaved. Notice how close choreographer and target are, and the density of interaction. Task or pose a choreographic problem. Typically, these problems or tasks require the dancers to create some sort of mental imagery “ a landscape of Manhattan, the feel of being touched on a certain part of their body, the dynamic and kinematic feel Table 3. The evolution of each phrase is shown here as the outcome of several methods. Final length refers to the usable material recorded during the final review. A bar indicates that a day or more passed before the next method was used. An arrow indicates the same day. Often, the Analysis way the problem is posed requires the dancers to Each of these methods has its individual strengths and invent an image or scenario for themselves. The weaknesses, both in terms of productivity, long run choreographic problem is to use this imagery in some value, and creative potential. Although tasking sessions were marginally longer, 55 mins. In interview, the choreographer provided several Table 4. This table shows the frequency, average duration, and additional reasons for valuing tasking more highly than fertility of each method of instruction. The fertility of each method can be measured by the points in the phrase later. We

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assume that each method is responsible for a pro-rated share of the minutes in the There are further reasons to view tasking as of special final phrase, even though realistically, some methods contribute interest, particularly for those interested in the nature more to a phrase than others. These solutions can be vastly different. And even if the phrases a dancer makes falls short of acceptability, it still may engender ideas in WM. As can be seen from table 4, Making is regularly observed him trying out dancer ideas on responsible for

Why is Making more prevalent than Showing? The dancers when looking for inspiration. Imaginary phrase that emerges invariably reflects something of the structures or feelings can serve as scaffolds for a personal style of the dancer and something of the body dancer. The challenge any dancer faces is to make a style.

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7: Kimberly Davagian - www.enganchecubano.com

David Kirsh, Dafne Muntanyola, R. Joanne Jao, Amy Lew, Matt Sugihara kirsh @ www.enganchecubano.com
Choreographic methods for creating novel, high quality dance Abstract WM's hands, they have been remarkably successful at We undertook a detailed ethnographic study of the generating novel, high quality dance creations.

Whereas Weidman contributed an element of reality and humour incorporating everyday gestures Lewis, Distinctive from the rest, Merce Cunningham indeed had a clear intention to produce a technique, but not dissimilar to his predecessors, he also set out to challenge the previous teachings of Graham Klosty, Throughout the s and s in Britain there was a contemporary movement practice known as New Dance, this involved the continuous process of questioning and re-evaluating, deconstructing and re-constructing the codified techniques Claid, There is evidence to suggest that in reality, new codified techniques in contemporary dance have ceased to evolve in current times; with the vocational schools and conservatoires of dance still teaching these well established and respected techniques of the past Trinity Laban et. In view of the issue outlined above, referring to the decrease in the emergence of new codified techniques within contemporary dance, questions have arisen. The distinctive and unique way in which pioneers, Graham, Humphrey and so forth were performing enabled their individual movement style to develop into a new technique. Perhaps this was in relation to the current issues in society and economy at the time when these techniques were established. However, it could be argued that throughout every era people face issues and tribulations in their society which instinctively inscribes their being and their creative work. An alternative factor could be due to the community dance boom, since the Dance and Mime Animateur Act in , which shifted the importance from technique to just dance Jordan, It is suggested that as a result of the community dance boom, which fostered an increase in the popularity of dance, the desires and hopes held by modern dance pioneers have been objectified as simple form of amusement. Whether, despite the popularity of dance, the art form has lost its way, is merely thrashing about in search of a core, has either sunken into a morass of subjective experimentation, physical acrobatics, or mere entertainment “ the dangers that Duncan, Fuller, and Ruth St. Denis sought to transcend. Another aspect to consider is whether the practicality of creating an innovative and unique method of moving is still feasible. On reflection upon the realisations of modern dance; the pioneers and their codified techniques; past and present training and development for the professional dancer; and possible explanations as to why new techniques have ceased to evolve from current day choreographers, it is clear that the next progression is to ascertain a definition for the term technique and all that encompasses. This description indicates that no consideration was given to the body-mind techniques or somatic approaches in order to generate this explanation. Smith-Autard agrees that there is room for a more profound description of the term technique, suggesting that it is the combination of skill and personal qualities that is the most ideal definition of technique. By technique we do not mean here the mastery of skill and accuracy in a particular style. Such a concept of technique is too narrow “rather we mean by technique the discipline of the art “ personal development through movement; the acquisition of skill in movement; the bringing together of skill and personal qualities for an artistic purpose expressed through dance Smith-Autard , p There are several philosophical viewpoints that reach wider than the concerns of contemporary dance. When a dancer achieves the balance between developing both the codified techniques and the body-mind techniques, recognising their individual significance and worth, only then will a skilled and accomplished professional dancer emerge. This research aims to investigate the issue of codification of technique; looks to discover a possible methodology in terms of analysis and observation in order to acknowledge the emergence of a new technique, by considering the work of a current choreographer. This makes Shechter an ideal choice for analysis as he continues to receive high acclaim for his choreographic compositions and achievements, yet there has been no desire to consider whether the characteristic movement presented in his works could indeed be traces of a new technique evolving in 21st century contemporary dance. Shechter explains; In my

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countryâ€¦ we are brought up with a very strong idea of freedom. It felt like an electrical short circuit in my brain Mackrell This ignited experimentation and development of personal musical compositions together with playing drums in a rock band, The Human Beings Roy, The recognition that this powerful yet humorous portrayal received, not only earned Shechter the position of associate choreographer at the Place:

8: Dance Composition. Tools and exercises.

choreographer used three main methods to produce observation and analysis we are acquiring new insights 'choreographic problems' for the dancers to solve or.

9: Laban movement analysis - Wikipedia

The topic of this research is the collaboration between choreographer and dancer(s) in a collaborative choreographic process, framed within contemporary dance and choreography. Within this area the focus lies on the choreographer's approach to the dancer's creativity.

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Reichenau Walter Gorlitz Faith in God (What Is God Like Series) Pre-invasion bombing strategy Overproduction and crises. Holy bible nrsv catholic edition Rain Forest Coloring Book (Color Your World) The numbers that count Military helicopter pilots 12 science physics book sem 4 Second Grade in Review Diary of anne frank wendy kesselman Biblical garden cookery Style guide for medical transcription TV Comes to New Mexico International opportunities for pharmacists in managed care The rest of the afternoon was watermelon Sentimentalism and rationalism Proponents of Calvin : the Calvinists The Mind-Challenge Puzzle Book List of ansi standards Sherlock Holmes, detective. The worlds best cricket book ever Briefer papers read in conferences. Witnessing history : an octogenarian reflects on fifty years of African American-Latino relations Nelson You can see more clearly from a distance Proton in chemistry Americas founding ranger makes history with a dubious enterprise First mile access networks and enabling technologies Perfect day formula Garmin 255w manual Agricultural Drainage (Agronomy, No. 38) 3. Origin of Weapons 32 A coffin from Hong Kong. Evangelical Futures Founders and leaders Great stories of World War II The Pacific halibut, the resource, and the fishery Astrology of a Living Universe Mercedes benz 190e service manual The mystery at the old house.