

Music 9513A: MOVEMENT AND DANCE FOR SINGERS

Fall 2022

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Class times: Monday 11:00-12:30 in Alumni Hall, Room 17
Friday 11:00-12:30 in Alumni Hall, Room 17 First class-Friday, September 9th

COURSE DESCRIPTION

A conceptual approach to the development of movement skills used in dance. Application of theoretical knowledge will assist the student in understanding and appreciating dance as an art form. (Half course: Three hours lecture/laboratory: In-Person format)

Enrollment in this course is restricted to graduate students in the Faculty of Music as well as any student who has obtained special permission to enroll in this course from the course instructor as well as the Graduate Chair (or equivalent) from the student's home program.

COURSE CONTENT

1. Body placement and control (alignment, posture, strength, balance, centering mechanisms).
2. Body movement, axial (flexion, extension, hyper-extension, rotation).
3. Body movement, locomotor (vertical and horizontal planes).
4. Exploration of movement range; focus; dynamics; and qualities or release of energy (swinging, sustained, suspended, vibratory, percussive, collapse).
5. Rhythmical approaches to dance (meter, accent, tempo).
6. Exploration of spatial design (direction, level, focus) and shape.
7. Explanation of written materials concerning the technical and creative development of the dancer.

NATURE OF THE COURSE

This course is designed to introduce and examine concepts associated with basic elements of dance techniques through directed and creative movement experiences. The course will include the analysis and application of the kinesiological, rhythmic, and aesthetic aspects of human movement through dance.

Dance is a physical activity that exists in time and space. Students can best discover and begin to understand the elements affecting movement when isolated and explained within an environment of movement. They learn through the process of developing movement skills that allow their bodies to become creative, expressive instruments.

OBJECTIVES OF THE COURSE

1. To become familiar with terms associated with the organization of dance, its form and structure.
2. To understand dance vocabulary and concepts, and how they apply to skill acquisition.
3. To make connections between dance and related areas (visual art, music, sports, drama, literature, science).
4. To become familiar with terms used in music that can define more accurately rhythmic aspects of movement (meter, accent, phrasing, rhythm pattern, beat, tempo).
5. To encourage individualized artistic expression through the acquisition of technical and performance skills.
6. To help establish a realistic self-image based on the individual's physical body and its potential range for movement.
7. To encourage greater movement potential by developing a willingness to explore new movement.
8. To develop an awareness of movement qualities and dynamics in movement and the differences between them.
9. To familiarize the students with the elements of time, space, motion and shape and demonstrate how they are used in relation to dance.
10. To develop an understanding of the creative process and establish an environment for creative activity.

ATTENDANCE

Attendance and punctuality are mandatory. Because of the nature of the course material, students are required to attend all classes. The acceptable exceptions will be an illness that legitimately prevents attendance, or a personal crisis. These events must be proved with documentation. On days when a student does not feel up to physical participation, they should attend class and they will be given an observation assignment.

DRESS

Students should be prepared to work in bare feet, wear layers of soft cotton clothing such as leotards, footless tights, sweatpants, leg warmers, t shirts, etc., and a towel and cotton socks to be used when required.

COURSE FORMAT

Theoretical components such as movement analysis, anatomical analysis, rhythmical analysis and performance aspects are taught in the context of the technical skills being learned or mastered by the students. On few occasions will the theory and technique be separated. It is impossible to be specific as to the day-to-day content or progress of each class. The backgrounds of the students, their ability to master the technical skills presented and the ability of the instructor to present the technical problems in a way that the students can understand and transfer into movement will always make every technique class slightly unique.

SUGGESTED READINGS

Blom, Lynne-Anne and Tarin L. Chaplin. *The Moment of Movement*. University of Pittsburgh Press, 1988.

Humphrey, Doris. *The Art of Making Dances*. Princeton Book Company, 1987.

Minton, Sandra. *Dance, Mind, and Body*. Human Kinetics, 2003.

Pomer, Janice. *Dance Composition: An Interrelated Arts Approach*. Human Kinetics, 2009.

VIEWING DANCE / EXPANDING MUSICAL & RHYTHMIC AWARENESS

It is recommended that students take advantage of attending live dance performances and watching video or films that feature dance. These outside activities will provide an opportunity for discussion about different dance techniques and approaches. Students will also recognize similar dance movements to those taught in class.

Students are encouraged to broaden the genres of music they listen to in order to challenge their comfort and expand their awareness of musical resources that can be used with dance.

ACCOMODATIONS FOR ACADEMIC OFFENCES AND HEALTH AND WELLNESS

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean. Students who are in emotional or mental distress should refer to [Health and Wellness](#) for a complete list of options about how to obtain help.

50%: In-Class Work

Students will be evaluated on learning, improvement, and performance of the movement material presented in class. This will include journal topics that are assigned in relation to specific skills, creative experiences, or performance development. The journal entries will be submitted each week (online).

20%: Movement Pattern Showing Variation in Dance Styles

This assignment is designed to facilitate the development of an original movement pattern using distinct styles and movement qualities. Working in duet/trio/small groups, the final product will be presented in person.

30%: Solo Presentation / Final Solo Project

This assignment is a final dance technique composition that the student will compose and present to demonstrate improvement in skill level and ability to apply performance skills. Each student will be given specific challenges to be included in the creation of the composition.

COURSE TIMETABLE**Weeks of September 12th, 19th and 26th**

- Begin evaluation of students' technical abilities.
- Class work will focus on assessing and introducing material designed to improve technical knowledge, skill level, improvisational awareness, and individual artistic expression.

October 10th Thanksgiving Day (No Class)**October 17th and 21st**

- Discuss and set Duet/Trio/Quartet groups and select movement material.

October 24th

- Confirm dates for performance of Duet, Trio or Quartet Movement Patterns.

Fall Reading Week October 31st - November 6th (No Classes)**November 7th and 11th**

- Discuss and assign Final Solo Dance project.

November 14th, 18th and 21st

- Present Duet, Trio or Quartet Movement Patterns.

December 2nd and 5th

- Perform Final Solo Dance projects.

Accommodation for Medical Illness (adapted from the Senate policy on Academic Consideration for Student Absences–Undergraduates) at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)

The Graduate Program in Music recognizes that a student's ability to fulfill academic responsibilities may, on occasion, be impaired by illness or injury. To ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's course grade shall be granted only in cases where there is documentation indicating that the student could not reasonably be expected to meet the academic responsibilities.

Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor.

Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

Accessible Education Western (AEW)

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Statement on Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519-661-3568.

Netiquette Statement for Graduate Course Outlines

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.
- Be professional and scholarly in all online postings. Use proper grammar and spelling. Cite the ideas of others appropriately.

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, <https://www.turnitin.com/>.”