



Department of Performing and Screen Arts

Bachelor in Performing and Screen Arts

Course No.	Course Name	Semester	Year	
PASA5222	Contemporary Dance Projects 1b	2	2009	
Lecturer (s)		Course Co-ordinator		
Charene Griggs & Louise Potiki Bryant		Charles Koroneho		
Assignment No. & Title		Course grade %	Due Date	Return Date
1	Choreography	70%	26th – 29th August 2009	12 October 2009

GROUP CHOREOGRAPHY

Aim: To enable students to employ fundamental choreographic and performative theories, concepts and techniques in practice-based settings and develop their overall artistic growth through experiential exploration of the creative process.

Learning outcome(s):

1. The choreographer develops the skills required to devise a group work, including the ability to communicate ideas, direct dancers and to create appropriate rehearsal protocols.
2. The choreographer explores a variety of approaches within choreographic assignments through a good understanding of basic compositional elements and choreographic principles.
3. The dancer demonstrates an understanding of codes of professional practice in rehearsal, and contributes to the collaborative process of group choreography.
4. The dancer performs with technical and artistic clarity.
5. The choreographer and dancer identify and apply key production protocols and practices necessary for successful project completion and performance outcomes.

Project Overview

Choreograph a short contemporary dance work (maximum of 5 minutes in duration) for two or three dancers that demonstrates a good understanding of the fundamental principles of dance construction (composition, structure, space, time, movement, artistry).

Use the colour **RED** as a starting point or a departure point for a group choreography. For example, use *the qualities associated with RED*, or *the cultural, political or symbolic meanings associated with RED*, *your own personal connection to RED*, *the use of RED in design*, or *the usage of RED in language*, as a springboard to inspire the concept for a new contemporary dance work.

N.B.1: Other project criteria will be discussed in class.

N.B.2: Each class member can be in a maximum of three dance pieces.

N.B.3: You cannot be in your own dance work.

Assessment Criteria:

1. The work communicates its primary kaupapa (ideas / concept / objective) and possesses clarity, exactness, depth and complexity. (10%) ***the student should have an idea that they must be able to communicate through dance (steps and music are the main vehicle for this communication, although expression (artistry) and mime are also considered).***
2. The movement vocabulary is dynamically and stylistically appropriate to communicate the kaupapa (ideas / concept / objective) and aesthetic of the work. (10%) ***the student must have a style of movement and/or music that enhances the communication of the particular phrase at the time, be it an emotion or dynamic movement. There must be a parallel drawn in mood.***
3. The use of space clearly supports the choreographers themes. (10%) ***The use of space is relevant to the mood of the moment, dynamic movement must travel and make use of the stage to the utmost, any props or sets must not interfere with this movement, but add to the visual dynamics of the piece.***
4. The duration is sufficient to the works ideas and parts. (10%) ***Purely time parameters that encompass the duration of the piece, and any deadlines with regards to choreography, programme notes etc.***
5. The compositional structure and sequencing is cohesive and sound. (10%) ***The movements of the dance piece must have a relationship with one another, whether as a storyline or as phrasing- they cannot be disjointed or appear unrelated.***
6. The cast is directed to an interpretively secure performance level. (10%) ***The choreographer has to enforce discipline in that the dancers are rehearsed sufficiently and are well versed in the steps of the piece, and work together in unison, with the utmost technical proficiency.***
7. A personal artistic voice is indicated in the work. (10%) ***The choreographer must remain true to their artistic individuality- music, dance steps and costume choice must reflect their personal preferences with regards to the uniqueness of each piece, and how they perceive the idea to be delivered***
8. All production elements including title and programme notes clarify understanding and add another layer to the work. (10%) ***As per #5 the production elements must relate to each other, and supplement the dancing, not deter from it or confuse the audience with contradicting or confusing script.***
9. The overall quality shows aptitude and potential for creative work of a high standard. (10%) ***This comes down to work ethics relating to professional practices and the final performance outcome of the piece.***
10. Studio and rehearsal practice shows rigour, commitment and a willingness for challenges and personal growth. (5%) ***There must be a consistent commitment to excel in the eye of the choreographer from the dancer, being pushed to the limits of technique, but within safe limits, but not to remain in a comfort zone.***
11. A choreographic journal that documents your choreographic process and shows evidence of brainstorming, research, creative exploration, and the gathering of ideas and / or images as inspiration for choreography. (5%) ***Self explanatory.***

Due Dates:

Production meetings:

July 23, 29, August 5, 12, 19 from 1-2pm in studio D1

Showings:

July 29, August 5, 12, 19 from 2-5pm in studio D1

Due date for set/costume/tech lock off:

14 August at 12pm

Due date for program notes:

14 August at 12pm

Dates for Plotting:

Thursday, 20 August from 10.00-21.00 Group 1

Saturday, 22 August from 10.00-21.00 Group 2

Dates for Technical Rehearsals:

Sunday, 23 August 10.00-21.00 Group 1

Monday, 24 August 10.00-21.00 Group 2

Dates for Dress Rehearsals:

Tuesday, 25 August 1pm

Wednesday, 26 August 1pm

Thursday, 27 August 1pm

Performance Dates:

Wednesday –Saturday the 26th – 29th August 2009 at 7pm

Due date for choreographic journals

26th August – hand your journal in to supervisor Charene Griggs.

Your supervisors will grade you according to the specific criteria provided above for each project.

Markers: Charene Griggs, Louise Bryant

Moderator: Kimbrian Bergh

Marking Indicators	<i>Pass with distinction, exemplary approach, application and organisation; clear evidence of creativity</i>	<i>10 points</i>
	<i>Pass with excellent approach, application and organisation; comprehensive coverage of essentials</i>	<i>9 points</i>
	<i>Pass with merit quality application and organisation; proficient coverage of essentials</i>	<i>8 points</i>
	<i>Pass capable level of application and organisation; good coverage of essential points</i>	<i>7 points</i>
	<i>Pass satisfactory application and organisation; average level of understanding of essentials</i>	<i>6 points</i>
	<i>Pass (narrow) inconsistent level of application, organisation and understanding of essential points</i>	<i>5 points</i>
	<i>Fail (narrow) insufficient level of application and perspective; minimal organisation</i>	<i>4 points</i>
	<i>Fail inadequate standard of organisation, application and understanding</i>	<i>2 points</i>
	<i>Fail not attempted; no material supplied</i>	<i>0 points</i>