

## SYLLABUS

<b>TITLE:</b>	Contemporary Technique: Basic Level I
<b>CODE:</b>	DAN 103
<b>PREREQUISITE</b>	N/A
<b>CREDITS:</b>	2 credits   45 contact hours   1 term

### DESCRIPTION

Practical course focused on the basics of the contemporary dance technique with emphasis on body and anatomical awareness, efficient use of the center of gravity, movement dynamics, relationship with the floor and weight displacement. The basis of movement vocabulary and course terminology is established.

### JUSTIFICATION

Every dance student's basic training and artistic development begins with an understanding of their body in relation to space, time, and gravity. This fundamentals course aims to strengthen not only the physical and artistic condition of each student but also their cognitive knowledge as a prelude to the next levels, intermediate and advanced.

### COMPETENCES

The course develops the following competences in students:

- **Communication**
- **Critical questioning**
- **Research and exploration**

### OBJECTIVES

After completion of the course, students will be able to:

1. Identify the basic characteristics of contemporary technique.
2. Diversify their physical potential and improve flexibility, strength, endurance, and movement efficiency at a basic level.
3. Retain through kinetic memory, execute, and implement exercises at a basic

level.

4. Recognize the importance of documenting and reflecting on the creative process.
5. Identify specialized terminology

## **CONTENTS**

- I. Initial Proximity to Contemporary Technique
  - A. Warm-up
  - B. Mind-body relationship
  - C. Relationship between breath and movement
  - D. Integration of anatomy principles and alignment
  - E. Basic vocabulary
- II. Floorwork: Floor Exercises (Horizontal)
  - A. Developing body awareness
  - B. Study of fundamental patterns of human development
  - C. Head-tail connection and center of gravity
  - D. Weight use and transfer (connection: hand-floor)
- III. Standing Exercises (Verticality)
  - A. Footwork
  - B. Contralateral coordination
  - C. Movement through the floor
  - D. Walks, runs, varied movements
  - E. Balance and visual focus
- IV. Varied Sequences (Across the Floor)
  - A. Effective use of the body center
  - B. Development of body endurance
  - C. Energy flow concept
  - D. Dynamic alignment with emphasis on the spine
- V. Combinations In the Center
  - A. Orientation in space
  - B. Awareness of oneself and in relation to other dancers
  - C. Development of kinetic memory

## METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Practical exercises in the studio
- Use of touch to support the movement experience
- Observation and analysis of the technique
- Self-evaluation and peer evaluation
- Attendance to two contemporary dance performances
- Supplementary readings

## EVALUATION

Participation	30%
Immersion experience	20%
Partial assignments	25%
Final project or exam	25%
<b>Total</b>	<b>100%</b>

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

## BIBLIOGRAPHY

Banes, S. (2011). *Terpsichore in Sneakers: Post-Modern Dance*. Wesleyan University Press.

Calais-Germain, B. (2013). *Anatomy of Movement* (2<sup>nd</sup> ed.). Cram101.

Clarke, M. (2020) *The Essential Guide to Contemporary Dance Techniques*. The Crowood Press.

Franklin, E. N. (2013). *Dance Imagery for Technique and Performance* (2<sup>nd</sup> ed.). Human Kinetics.

Hagood, T. K., Kahlich, L. C. (2013). *Perspectives on Contemporary Dance History: Revisiting Impulse 1950-1970*. Cambria Press.

John, S. (2012). *Contemporary Dance in Cuba: Técnica Cubana as Revolutionary*

*Movement*. McFarland.

Morgenroth, J. (2005). *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*. Routledge.

## VISUAL RESOURCES

Cunningham, M. (2001). *A Lifetime of Dance* [DVD].

Lemon R. (1997-2004). *Geography Trilogy* [DVD]

Wigman, M. (1991). *When the Fire Dances Between Two Poles, 1886-1973*. [DVD].  
Princeton Book Co.

## DIGITAL RESOURCES

[www.contactquarterly.com](http://www.contactquarterly.com)

[www.movementresearch.com](http://www.movementresearch.com)

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

## REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Student Affairs.

- Students participating in the Student Support Program (PAE, in Spanish) shall request their reasonable accommodation in PAE's offices.
- Students who do not participate in PAE shall request their reasonable accommodation at the Integral Wellness Center (*Centro de Bienestar Integral*, in Spanish).

## ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or

omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and / or repetition of the assignment in the seminar, a grade of F (\*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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