

## SYLLABUS

|                     |                                       |
|---------------------|---------------------------------------|
| <b>TITLE:</b>       | Analysis of Movement                  |
| <b>CODE:</b>        | DAN 207                               |
| <b>PREREQUISITE</b> | N/A                                   |
| <b>CREDITS:</b>     | 3 credits   60 contact hours   1 term |

### DESCRIPTION

Practical course focused on a somatic approach to the study of movement. The dancer's body is a living organism, where movement dynamics are informed by the anatomy, movement patterns, personal experiences, and cultural context. Observation, interpretation, and movement analysis skills are developed through improvisation and composition. The course is nourished by the Alexander Technique, the Feldenkrais Method, the Bartenieff Fundamentals, as well as the Laban-Bartenieff Movement Analysis (LBMA) system among other methods that promote the conscious use of the body for well-being and efficiency. Students learn different practices, from which they study themselves in order to develop their creative research and explore new ways of being and existing in the world.

### JUSTIFICATION

A somatic approach based on movement analysis systems serves to generate spatial awareness, injury prevention and opens the door to the field of dance therapy, somatic and holistic disciplines. Movement analysis is an important skill in the creative development of dancers, choreographers, future teachers, and researchers in the field of dance. This practical training is nourished by conceptual currents that support individual research in improvisation and choreography. Fundamental knowledge about the body's systems and their functions is directly connected to wellness. Energy, direction, form, time and efficient use of the body, and intention are basic elements of learning in the course. By delving into these modalities, students will be able to innovate in their personal connection, their performance and offer feedback in a clear and precise way when sharing the experiences of the course.

## COMPETENCES

The course develops the following competences in students:

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

## OBJECTIVES

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

1. Implement somatic approaches to the study of movement.
2. Cultivate skills of observation, documentation, and analysis of movement.
3. Deepen their development as a mover-creator and work on active-listening.
4. Collaborate in the experience of perception and creative exercises together with other students.
5. Demonstrate the ability to document and analyze the study of movement in writing, verbal, and non-verbal manners.
6. Demonstrate proper use of course terminology.
7. Incorporate fundamentals of movement analysis to study, everyday movement, choreographies, and performances.
8. Use information about the body to identify, prevent, and manage injuries while maintaining a healthy practice.
9. Develop their creativity and innovate in their ability to improvise and compose.
10. Demonstrate confidence when executing short moves and long combinations.  
The knowledge of oneself as a dancer is rich in artistic presence and sensitivity.

## CONTENTS

- I. Somatic Approaches: Background and Application
  - A. Study of the body, its parts, the interconnectivity of systems and the initiation of movement
    1. Alexander technique: poise, use of the self, primary control, habit inhibition, etc.
    2. Body Mind Centering: human development, cellular respiration, navel radiation, etc.
    3. Feldenkrais method: awareness through movement, self-organization, movement patterns, etc.
    4. Skinner Release Technique: head-coccyx, imagery work, meditative

deep states, and release, etc.

## II. Fundamentals of Bartenieff and LBMA: Background and Application

### A. Study of the body in relation to LBMA principles

#### 1. Kinesphere

- a. Levels
- b. Extension
- c. Dimensions
- d. Directions: peripheral, central, transversal

#### 2. Shape

- a. Shaped forms
- b. Shaping qualities

#### 3. Effort

- a. Weight / energy / strength
- b. Flow
- c. Action drives

## III. Creative Explorations

### A. Improvisation exercises

### B. Composition exercises

### C. Notation exercises

### D. Motion analysis exercises: observation and execution

### E. Collaborative exercises

### F. Interdisciplinary exercises: Use of technology

## IV. Comprehensive Creative Project

## METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Laboratory exercises (improvisation, scoring, etc.)
- Creative inquiry exercises
- Documentation: automatic writing, blogs, videos
- *Case studies*: movement phrases and short choreography
- In-class discussion of assigned texts
- Participatory dialogues and constructive criticism
- Collaborative and interdisciplinary work
- Attend a workshop or private class of assigned modality

## EVALUATION

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

## LEARNING ASSESSMENT

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

## BIBLIOGRAPHY

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Tsachor, R. P., Shafir, T. (2017). A Somatic Movement Approach to Fostering Emotional Resiliency Through Laban Movement Analysis. *Frontiers In Human Neuroscience*, 11. 410. <https://doi.org/10.3389/fnhum.2017.00410>

Wahl, C. (2019). *Laban/Bartenieff Movement Studies: Contemporary Applications*. Human Kinetics.

## JOURNALS

American Journal of Dance Therapy

Body, Movement, and Dance in Psychotherapy

Dance Research: The Journal of the Society for Dance Research

## DIGITAL RESOURCES

[www.feldenkrais-education.com](http://www.feldenkrais-education.com)

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

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

[www.labaninstitute.org](http://www.labaninstitute.org)

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

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

<https://adta.org> (American Dance Therapy Association)

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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