Choreography as architecture
Arch 3250: Design Workshop| Fall 2014

Instructor
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Class meeting times
Wednesday + Friday, 3:35-6:30 pm

Overview:
Architecture and choreography both address bodies and space. We will explore shared characteristics of these modes of thought as we embark on a series of exercises and adventures that encourage borrowing rules and insights from neighboring disciplines. Our focus will be on frameworks from these two disciplines, but by identifying the constraints of their definitions we will also be challenging conventional ideas about where those limits currently exist and where they can be re-imagined. So, for example, an architectural plan may actually be considered choreography and vice versa.

The course will explore choreography and methods used to describe and create dances that mimic similar and related techniques used by architects and designers. Examining the dynamic relationship of the audience, performer, objects in the space, and the space itself, students will consider how different choices shape and influence performance. Students will research and learn about a wide range of choreographers/artists/designers who have influenced and shaped thinking about dance, and develop a familiarity with dance vocabulary that will provide a foundation for analysis and action. Using bodies, drawings, collage, diagrams, and modeling, students will choreograph/design a theatrical experience that applies their gained knowledge and awareness and synthesizes principles from both choreography and architecture.

Learning Objectives:
Students will:
1. Gain knowledge about choreographic practices
2. Develop vocabulary and fluency in talking about choreography
3. Uncover shared language that exists between architecture, choreography, and other disciplines
4. Generate or select a series of movements for bodies, objects, and structures
5. Develop techniques for documenting and diagraming movement
6. Synthesize diverse content and influences to create elegant representations of dynamic processes

W 10.22 Introduction, lab exercise, discussion, reading, introduce Project 1: Shape
Fr 10.24 Project 1 DUE. Reflection, lecture. artist research, reading & Project 2: Motion
W 10.29 Artist presentations, Guest speaker, reflection, draft of Project 2, process/work
F 10.31 Project 2 DUE. Review. Guest speaker, reading & Project 3: Borrowing
W 11.5 Reading reflection, Desk crit draft of Project 3, process/work time
F 11.7 Project 3 DUE. Guest speaker. Reading & Project 4: Synthesis
W 11.12 Reading reflection, desk crit draft of Project 4, process work time
Fr 11.14  **Project 4 DUE.** Receive Final Assignment! Reading.

F  11.21  Process workshop, story board and mind maps.

W 11.26  Sketches and process byproducts
F  11.28  Draft of Final Project, Process time

W 12.3   Work time, desk/studio crit
Fr 12.5  Work time, studio/desk crit

W 12.10  **FINAL PROJECT PERFORMANCE at 7 PM**
OR
M, 12.15  10:30 a.m.-12:30 p.m.

Grading
Assignments 1 5 pts
Assignment 2 10 pts
Assignment 3 15 pts
Assignment 4 20 pts
Final 30 pts
Participation 20 pts

Artists:

Pina Bausch
Jerome Bel
Trisha Brown
Merce Cunningham
DV8
Eiko and Koma
Bob Fosse
Anna Teresa De Keersmaeker
Hijack
John Jaspers
Ralph Lemon
Sarah Michelson
Meredith Monk
Tere O'Connor
Karen Sherman
Elizabeth Streb
Meg Stuart
Morgan Thorson
Jawole Willa Jo Zollar

Methodology:
Shut up and dance.
Doing is always the best way to learn. Progress relies on active engagement and participation in all aspects of the class and promises to be wildly fun. Class format will include some brief lectures and presentations, along with individual desk/studio crits and group reviews. All students are expected to attend all classes and arrive on time, prepared, focused and ready for excitement. While the instructor will assist in helping drive a rigorous pace for the work, students who dive in and show keen curiosity and strong time management skills will benefit from their energy and dedication.
Attendance:
Students must attend all class meetings. Each unexcused absence may be grounds for lowering the final course grade by one mark (i.e. A to A-, B+ to B, . . .) Three absences are grounds for failure in the course. This is especially important in a half-semester class. Students should notify the instructor at least 2 days in advance of any excused absences providing documentation of the reason. In the event of an emergency and unexpected absence please notify the instructor by e-mail or phone immediately and be prepared to provide documentation within one week of the absence.

Grades:
Students will be evaluated throughout the semester on their work and progress, their rigor of attack on course assignments, their participation and collegiality with peers, their ability to synthesize and translate disparate ideas, their willingness for experimentation with occasional discomfort, and their pursuit of exquisite clarity and craft.