DIG Dance and Costume

Dance and Costume

Angebot für

Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > Alle Semester
Bisheriges Studienmodell > Tanz > Master Dance > Master allgemein > 1. Semester
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Bisheriges Studienmodell > Tanz > Master Dance > Choreography > Alle Semester
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Bisheriges Studienmodell > Tanz > Master Dance > Teaching and Coaching Dance > Alle Semester
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Nummer und Typ	MDA-MDA-1200.21F.006 / Moduldurchführung
Modul	Theoriemodul - 2 Credits
Veranstalter	Departement Darstellende Künste und Film
Leitung	Elna Matamoros
Zeit	Di 6. April 2021 bis Fr 9. April 2021 / 14 - 19 Uhr
Anzahl Teilnehmende	2 - 16
ECTS	2 Credits
Lehrform	Theory module (Didactics, Dance Analysis, Elective Theory)
Zielgruppen	Master Dance
Inhalte	Throughout centuries, the dancers' wardrobe became an important element in how their figure would reach the audience. Besides body image or social conflicts, movement itself would rely on the outfits presented and used by performers, as those costumes could constrict or facilitate the dancers' evolutions before the public. Heavy shoes, luxury head-dresses, huge panniers or doublets, tight corsets... were replaced by lighter costumes that allowed choreographers to create new movements, broaden their vocabulary and even propose new 'creatures' to star on stage. New fabrics and lighter social conventionalisms allowed the human body finally to be fully presented on stage –and the choreographers made good use of the new situation. How crucial was the evolution of dance costumes in the development of dance itself? Were choreographers decisive in the way dance costumes changed through the years? Are dance costumes credited today as one of the main tools in the art of choreography? Were dance costumes ahead of social aesthetic behaviours? The tight relationship between costume design and choreography will be discussed in a theory course that expects to inspire choreographers, dance teachers and researchers in their will to expand their creativity and analytical function. Dr. phil. Elna Matamoros (Madrid, 1972) has been Ballet Mistress of Compañía Nacional de Danza and Ballet Nacional de España since 2002. During her past seasons at CND, Ms. Matamoros was in charge of ballets by August Bournonville,

	Jules Perrot, Marius Petipa, George Balanchine, William Forsythe, Itzik Galili, Tony Fabre, Léonide Massine and others. As a dancer she was first trained by her mother, Carmina Ocaña, following the Danish Ballet School established by August Bournonville in the 19th century. After graduating with Honours in Madrid, she studied in New York at the Joffrey Ballet School and mainly under the tutelage of Wilhelm Burmann and David Howard. Her work as Ballet Mistress is complemented with her contributions to Dance Theory and History, as well as with different activities for the dissemination of the Arts. Ms. Matamoros is the author of the book Augusto Bournonville, Historia y estilo (Madrid, Akal, 2008, prefaced by Frank Andersen and Tamara Rojo), and editor, by commission of the Antonio Gades Foundation, of the book Carmen/Gades 25 Años (Madrid, Fundación Autor, 2008). She is also author and editor of the seven-volume collection of Cuadernos Educativos de la Compañía Nacional de Danza (Educational Booklets of the CND) about choreographers, styles, historical ballets and other aspects related to Performing Dance. The english translation of her book: Dance & Costumes. A History of Dressing Movement (Alexander Verlag, Subtexte ZHdK) will be published in April 2021.
Leistungsnachweis / Testatanforderung	Attendance, active participation.
Termine	06. – 09.04.2021, 14-19
Dauer	14:00-19:00
Bewertungsform	bestanden / nicht bestanden
Sprache	Englisch
Bemerkung	Registration for MA Dance students via Clickenroll