

DANCE COMPOSITION III: DAA 3614-7833

Syllabus Fall 2016

Class: Tuesday/Thursday 12:50-2:20 PM, G-11 McGuire Pavilion

Instructor of Record:

Assistant Professor Elizabeth Johnson

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*Email Policy: Use ONLY your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: *Student & Parents:*

<http://arts.ufl.edu/syllabi/>

Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Office: Room 234, Nadine McGuire Theatre & Dance Pavilion

Office Hours: Mondays and Wednesdays: 1-3 PM, Fridays by appointment

Office Phone: 352-273-0522

Required Texts:

1. Autoethnography as Method by Heewon Chang

Available on line through Amazon.com and I will give you 2 weeks to order the text:

<https://www.amazon.com/Autoethnography-Method-Developing-Qualitative-Inquiry/dp/1598741233>

2. Biography or autobiography of chosen choreographer

Course Description

In Dance Composition 3 we will integrate practical and esoteric concerns in the service of cultivating choreographic knowledge and skills. You will continue to build choreographic skills by practicing creative and compositional methods in specific relationship to **group forms** and work with improvisational structures that help you generate movement material and vocabularies. Within these parameters, you will continue to explore and define your personal creative “process,” persist in sculpting your unique artistic voice and **keep identifying and challenging your unconscious choreographic tendencies and habits**. We will also practice a peer-based observation and feedback so you can continue developing your communication skills through thoughtful, non-reactive, intelligent, articulate feedback to your peers; in turn, this will help them and you to clarify your creative choices. We will also engage in both personal and critical research that unearths your connection to historic dance practices and choreographers and also an inquiry into autoethnographic concerns that consider your very personal history and its

connection to multiple relationships and cultures including your Dance culture. By the end of the semester, you should be able to understand and articulate more clearly where you stand as a creative artist, work successfully choreographing and directing groups, and demonstrate through your choreographic practices and written work a unique and more specific **point of view**.

Course Objectives

1. Learning to organize and direct your choreography for groups. This includes rehearsal organization, your personal preparation and time management, clear communication with your classmates and most likely an embodied “final product” of all these objectives (final project/showing TBA).
2. Understanding historic compositional tools for group forms and demonstrating ability to **manipulate and develop** group movement material.
3. Being able to articulate your choreographic choices and artistic leanings both through embodiment and writing.
4. Being able to give coherent, supportive and clear feedback to your peers and with the instructor, **co-creating a learning environment where everyone feels safe to experiment, speak, and very importantly, learn by trial, error, and sometimes all out failure** (yes you read that right).
5. Researching choreographer/s and Dance works of interest to better situate yourself in your artistic “Family Tree” and “try on” various creative practices to see what you are attracted or averse to.
6. Learning about autoethnography and autobiography to more effectively mine personal and cultural terrain for choreographic and thematic concerns.

Course Requirements

1. Attendance: Attendance at all classes, showings, and required events. Absences will affect your grade *profoundly* though each absence will be considered on a case-by-case basis. I will not be unreasonable and understand personal emergencies, unexpected illness, and injury—e-mail me immediately concerning such. **If you are injured, you are still required to attend class and participate in any way you are able.** If you are absent, you are responsible for taking the initiative to catch up with your assignments and must be prepared to show work on assigned due dates—**there is no “make up” for your work.** Constant tardiness will also impact your grade negatively.

Attendance policy

- Attendance is MANDATORY! Participation is the only way to meet the objectives of this course.
- You must be present for all scheduled classes, rehearsals, field trips and performances.
- If you are not present when attendance is taken, you are late and you will be considered absent until you inform the instructor of your presence (after class).

2. Attendance at all required professional shows. Since you cannot situate yourself among choreographers unless you see their works, you have a unique opportunity right here on campus to affordably see both currently “hot” and historic works. I would like you to attend all 3 professional concerts offered on campus this semester:
 - **Dorrance Dance**, September 9, UFPA, 7:30
Michelle Dorrance is a recent recipient of the prestigious MacArthur Genius Award: <https://www.macfound.org/fellows/935/>
 - **Alonzo King Lines Ballet**, September 29, UFPA, 7:30
<https://www.linesballet.org/company/alonzo-king/>
 - **Trisha Brown Dance (site specific)**, October 22, TBA
<http://www.trishabrowncompany.org/index.php?section=34>
3. Assigned creative and written work and showings must be turned in and presented according to course calendar, which is flexible and also subject to change as we go along.
4. A focused intent to perform, clearly and with conviction, all work in this class and to conduct yourself professionally and generously with your collaborators.

Required Performance and Event Dates

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office. You will receive a voucher (coupon) at the beginning of the semester for designated SoTD productions with instructions of how to use it to get your ticket. Viewing of SoTD plays (such as a play or musical) is highly recommended, but not required.

Non-majors: please verify event schedule with instructor, as you may not be required for attendance at all events.

UnShowings and SoTD Required Dance Performances

- UnShowing – Organizational, G-6, Monday August 29, 6:30
- UnShowing #1, G-6, Monday September 12, 6:30-8:30
- UnShowing #2, G-6, Monday September 26, 6:30-8:30
- UnShowing #3, G-6, Monday October 3, 6:30-8:30
- UnShowing #4, G-6, Monday October 10, 6:30-9:30 Adjudication #1 (ACDA, Senior Solos, non-senior projects, etc.)
- UnShowing #5, G-6, Monday October 17, 6:30-finish Adjudication #2
- UnShowing #6, G-6, Monday October 24, 6:30-finish Program Showing
- **BFA Fall Dance Showcase** (SoTD Dance), G-6, November 2-6
- UnShowing #7 – Faculty Works in Progress, G-6, Monday November 14, 6:30-8:30
- **Agbedidi** (SoTD Dance), Constans Theatre, December 2-4
- UnShowing #8 - Final, G-6, Monday December 5, 6:30-8:30

Dance Productions

- *Dorrance Dance*, September 9, UFPA, 7:30
- *Alonzo King Lines Ballet*, September 29, UFPA, 7:30
- *Trisha Brown Dance (site specific)*, October 22, TBA
- *Young Dancer's Workshop*, October 28/29, Performances at Santa Fe Fine Arts Hall

Other SoTD Theatre Event Options

- *Stage Kiss* (Hipp/SoTD play) Hippodrome State Theatre, Opens September 2
- *The New Mrs. Tesman* (SoTD play) Opens September 23
- *Spring Awakening* (SoTD musical) Opens October 28

UF Box Office #: (352) 392-1653

UF Performing Arts (Phillips Center) #: (352) 392-2787

SFC Fine Arts Hall Theatre (352) 395-4181

The (McGuire) University Box Office will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production.

Important Box Office Note: This semester, students will have to take their coupons to Ben Hill Griffin Stadium Gate 3 to redeem them. That is also where they would purchase their tickets for the usual hours because of the renovation on the O'dome.

Assignments

1. **Dance Concert attendance and written analysis:** You must attend the 3 **professional** dance concerts listed above. You will write a **choreographic** analysis on **one** of these concerts and 2 shorter discussion posts on the other two (I will provide clear parameters on Canvas for those). Your *compositional* analysis should be a **minimum** of 3 pages, traditional 12 font, one inch margins.
2. **Choreographer Biography/Autobiography Assignment: Written:** you will choose a choreographer who is the subject of a documented/published biography or autobiography (a whole book—with a title and publisher). Over the semester, you will read the book in its entirety and write a 3 page summary/report of the most memorable, applicable, relatable aspects of this person's life and creative practice. I **do not** want a football "play by play" repetition of the book—only the most salient, provocative, evocative, and impressive features. Within these 3 pages, you will write a "mock" creative statement/manifesto in the voice of this choreographer highlighting what you think their values and practices were/are (you may place this anywhere in the paper but try to assess where it might be most poetically apt). **Embodied:** out of your knowledge of this choreographer's life and hopefully from viewing at least various excerpts of their works, you will create a movement study that is an embodied exploration of what moved you about

this artist. This study can be in the “style” of but not derivative of that choreographer. You will use compositional tools we have studied and possibly translate a solo form to group material. More on that later.

- 3. Autoethnography explorations:** though we will be looking at fairly classical compositional/musical forms for group work, alongside your historical study of a known choreographer, it is very important for you to begin a certain “knowing” of yourself as well as the ways you respond to the world creatively. Using our central text as a guide, you will write 2 pages in whatever style you like (autobiography, memoir, poetry, stream-of-consciousness, etc.) seeking to convey some sense of who you are as a person and artist in the world, right now and also in relationship to those things familial, racial, cultural, artistic that have formed you. You will use this document for your final choreographic study in the class: an embodied choreography group piece that seeks to integrate both our formal choreographic tools and also your sense of yourself as a person and choreographer.

- 4. Weekly Blog/Journal:** I will establish an on line blog where you will submit a weekly journal entry both keeping track of what we covered in class as well as responses to the exercises, thoughts about choreography and what you are seeing, making, and dancing in. This should help feed your approach to our focus on the autoethnographic aspects of our work.

- 5. Movement studies and musical forms (and assigned viewing):**
 - Theme and Variation (Balanchine)
 - Literal/Abstract (Morris)
 - Symmetry/Asymmetry (Brown/Taylor)
 - AB, ABA, Rondo, Accumulation (Brown, Tharp)
 - Motif/Canon smash (Morris, Jones)
 - Ground Bass (Bausch)

Grading Criteria

Movement Studies:	30%
Choreographer Research:	
Written:	10%
Embodied:	10%
Concert Attendance:	
Analysis:	10%
Discussion:	10%
Blog/Journal:	10%
Autoethnography/Final Project:	20%

***** It is assumed that at this upper class level of engagement that you will attend class and work with professionalism and shared respect. There are**

no grade percentages for these--they are life attributes and skills. A lack of such will be recognizable in your conduct, written and embodied work.

A 95-100 points
A- 90-94
B+ 86-89
B 83-86 points
B- 80-82
C+ 77-79
C 73-76 points
C- 70-72
D+ 67-69
D 63-66 points
D- 60-62
E 59 and below

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

As a member of the University of Florida community, we expect you to hold yourself and your peers to the highest standards of [honesty and integrity](#). If you need, or would like more feedback from the instructor, please do not be afraid to ask. You are welcome and encouraged to make an appointment during the semester to discuss your progress or any other question you may have. This is your education and you have a right to expect the fullest experience that can be provided for you. Please remember that unless you come to me personally with a problem, it will be assumed that you are doing well in the course and meeting course expectations.

*The schedule and procedures in this course are subject to change.

COURSE CALENDAR:

Week One, 8/22:

- Course welcome, discuss syllabus.
- Begin work on Theme and Variation assignment in class. Required video viewing as per link on Canvas.
- Begin preliminary discussion about Choreographer Research (what biography/autobiography you would like to choose).
- Begin weekly blog

Week Two, 8/29:

- Continue with Theme and Variation. Show and record by end of week and begin translating to groups.
- Continue weekly blog.

Week Three, 9/5 Monday NO CLASS, work Wednesday:

- Finish showing/recording of any unfinished work.
- Autoethnography books arrive and prepare for beginning of that research.
- Begin foundational work for Literal/Abstract. Song lyrics, poetry, chosen text. Watch assigned video links (Morris-Gloria, SYTYCD choose a link).
- Continue weekly blog
- **Attend Dorrance Dance**

Week Four, 9/12:

- Continue Literal Abstract work and show/record Literal portion.
- Continue weekly blog.
- Choice for Choreographer research due.

Week Five, 9/19:

- Work on Abstract portion of assignment in class
- Continue weekly blog

Week Six, 9/26:

- Finish working on Abstract, show and record.
- Continue weekly blog
- **Attend Alonso King Lines Ballet**

Week Seven, 10/3:

- Begin Symmetry/Asymmetry studies, work in class
- View required video
- Continue Weekly Blog
- Midterm check in—most of biography on chosen choreographer should be read. Begin designing embodied study.

Week Eight, 10/10:

- Show and record Symmetry/Asymmetry studies (maybe through entrance/exit as well).
- Class time to work on Choreographer Research embodiment.
- Continue Weekly Blog

Week Nine, 10/17:

- AB/ABA/Rondo Forms – work on in class in improvised groups and improvised/quick process. Hopefully show on Thursday.
- **Show Embodied portion of Choreographer Research**

- Begin shaping Final Project discussion
- Continue weekly blog
- **Attend Trisha Brown Dance event TBA**

Week Ten, 10/24:

- Work on, show, record Motif/Canon Smash
- View required video
- Continue weekly blog

Week Eleven, 10/31:

- Begin Ground Bass
- View required video
- Continue weekly blog

Week Twelve, 11/7:

- Continue working on Ground Bass
- Check in with Autoethnography—begin written portion/research
- Continue weekly blog

Week Thirteen, 11/14:

- Show and record Ground Bass
- Class time to work on embodiment of Final Project
- Continue weekly blog

Week Fourteen, 11/21 Work Monday only/Thanksgiving:

- Class time for Final Project
- Continue Weekly Blog

Week Fifteen, 11/28:

- Continue shaping discussion Final Project
- Possible guests? Earl Mosley?
- Continue Weekly Blog

Week Sixteen, 12/5:

- **Show and Record Final Projects**
- **Wrap up Weekly Blog**
- **That's a Wrap!**

Course Policies:

SoTD Dance Attendance:

Dance Technique Class Attendance Guide:

- Mindful participation in each class meeting is the only way to meet the objectives of this course.

- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD 2016-17 Handbook (SoTD website) and included in this syllabus.

Dance Technique Class Absence Policy

- Five (5) or more absences (excused or unexcused) result in automatic failure.
- All undocumented absences are unexcused: each unexcused absence = 5 point deduction. Excused absences may include those related to illness/injury which are documented by a medical professional. Events related to family emergencies or professional obligations should be discussed with your instructor. (See *Make-up Policy* for more information on excused absences.)
- For your safety and the focus of the class, you may not join class if it has already started. You are late and counted absent; with instructor permission, you may observe.
- If you should leave class early, 3 points are deducted from your grade.
- If unable to dance but still attend, with instructor permission, you may 'actively' observe for full class credit, onetime. You will complete an assignment as assigned by the instructor due at the end of class.
- UF approved religious days are excused and do not need to be made-up. (Travel time not included.) You are responsible for material covered during your absence.
- A MEDICAL WITHDRAWAL will not be supported without approved documentation. An Incomplete is only considered by UF Dance in extreme cases and is not available in technique classes.

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.

- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Make-up Policy:

Dance Technique Class – Makeup Policy

- You are responsible for all material covered during any absence
- There are no makeup options for unexcused absences
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
 - 1) Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - 2) Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower; student must request permission of that instructor.

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). After five unexcused absences the student may not return to class and result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

<http://dso.ufl.edu/> (Dean of Students)

student on-line evaluation process

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

UF Policies:

University Policy on Accommodating Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of

Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

counseling and wellness center contact information:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

Getting Help:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support