DANCE COMPOSITION 1
DAA2610/ 2 CREDIT HOURS/ FALL 2015/ MCGUIRE STUDIO G-10/ T H 12:50PM- 2:45PM

PROFESSOR       Dr. Joan Frosch

CONTACT     jfrosch@arts.ufl.edu or 352 514 1100

OFFICE HOURS     T/W 3–5 PM and by appointment, Nadine McGuire Theatre and Dance Pavilion, 213

COURSE COMMUNICATIONS

When in doubt, communicate. Whenever you have a question...stop by, call, text; or email, placing your full name and course in the subject line. Stay on task and in communication on projects and other assignments.

TWO REQUIRED TEXTS

2) Buckwater, Melinda. Composing while Dancing: An Improviser’s Companion. Madison: University of Wisconsin Press, 2012. (Read in entirety; email summary assignments by 6:00 PM the night before assignments are due as per class schedule and BRING one hard copy in class).

REQUIRED PERFORMANCE VIEWINGS

Performance viewing is an important requirement of this course, as well. You are required to see FOUR PERFORMANCES as noted below. Plan to arrive 15–30” early for all shows since late seating may not be available. (If you are performing in the show, you will get the credit for “viewing” the show.)

• TWO specific “coupon” * performances are required (third is optional):
The Drowsy Chaperone (Dates: October 16–25) and AGBEDIDI (November 19–20 and 22 –please note there is NO Saturday night performance), Constans Theater.

*You will receive one coupon (to exchange with $2 handling fee for your ticket) for each of three SoTD shows (two of which are “The Drowsy Chaperone” and AGBEDIDI), except BFA Dance Showcase. You must present your coupon, along with your UF student ID and a modest handling fee to O’Connell Center Gate 2 box office in order to pick up your ticket in advance. Unfortunately, lost coupons cannot be replaced; tickets for other SoTD and Phillips Center events are to be paid for as noted. (Make it a point to redeem your SoTD
coupons ASAP; if tickets are still available, you may chance redeeming your coupon at the Constans box office on the eve of the show open 45’ before show time—not recommended, however.)

- ONE program of the BFA Dance Showcase is required (separate charge TBD, typically $9–$10). BFA Showcase October 28–Nov. 1, McGuire Pavilion Studio G06.
- ONE UFPA Phillips Center event is required from list of performances below. (Limited UFPA Philips Center $10 student tickets are available if you purchase early in the semester).
  
  http://performingarts.ufl.edu/students/

  Choose ONE:
  
  UFPA Raisin’ Cane: A Harlem Renaissance Odyssey Starring Jasmine Guy & The Avery Sharpe Trio
  
  - September 27–29, 2015 at 7:30 pm
  

  OR
  
  UFPA RAGTIME: The Musical
  
  - October 22 & 23, 2015 at 7:30 pm
  
  http://performingarts.ufl.edu/events/ragtime/

  OR
  
  UFPA David Dorfman Dance – Prophets of Funk
  
  - November 10, 2015 at 7:30 pm
  
  http://performingarts.ufl.edu/events/david-dorfman-dance-prophets-of-funk/

SOTD CREATIVE PROCESS VIEWINGS: “UNSHOWINGS”

SoTD Creative Process (UnShowings) viewing is another requirement in this course.
ALL Dance Majors (BA and BFA) are required to attend (or to dance as cast) all UnShowings.

Thurs., August 27, BFA Student Auditions, 6:30 pm, G6
Mon., August 31, UnShowing Feedback Meeting, 6:30 pm, G6
Mon., September 14, UnShowing #1, 6:30 pm, G6
Mon., September 28, UnShowing #2, 6:30 pm, G6
Mon., October 5, UnShowing Adjudication #1, 6:30 pm, G6
Mon., October 12, UnShowing Adjudication #2, 6:30 pm, G6
Mon., October 19, Designer UnShowing, 6:30 pm, G6
Mon., November 23, UnShowing Faculty (Dance 2016), 6:30 pm, G6
Mon., December 7, UnShowing Final Comp and BA Project Showing, 6:30 pm, G6
ADDITIONAL RESOURCES

As necessary, additional class–required readings will be made available to you; you will seek additional sources to enhance your own assignments, midterm, and final.

COURSE DESCRIPTION

The course introduces improvisation and composition with emphasis on process and movement elements. Solo choreography.

PREREQUISITE KNOWLEDGE AND SKILLS

You are expected to engage with class material as a mature and active learner who – in preparation, discussion, and embodiment – contributes to the quality of your learning and that of others, as well.

PURPOSE OF COURSE

The purpose of the course is to help you to develop a strong and clear choreographic voice and to nourish that voice in your peers, as well. The active use of a range of compositional skills and methods stimulates and challenges your expressive potential—as a performing artist, choreographer, director, teacher, and overall creator. You will advance your ability to conceptualize, explore, and (re)invent compelling human movement and structure it as dance composition. Using your growing choreographic abilities as a foundation, you will learn to carefully form thoughts about the material you see, and develop the critical thinking and speaking skills necessary to articulate intentionally helpful feedback, clearly and thoughtfully.

YOUR OBJECTIVES ARE

1. To awaken and stimulate your creative process.
2. To pursue a corporeal and conceptual understanding of virtuosic movement invention (creating, playing, shaping, and molding) and structures to compose work.
3. To learn and apply research skills and experimental methods to inspire (“move”) you and to stimulate and detail choreographic thinking.
4. To be able to dream and but also analyze and reimagine the dream: learning to engage with your creative process critically, conscientiously, clearly, and optimistically.
5. To learn how to construct honest, helpful, mindful, and ethical feedback: say what you see while seeing how you say it. Consider the ways that you would want to hear responses to your own work—in-progress. Sift through your thoughts for the most constructive bits you have to offer a choreographer. DO: be concise, objective, direct, respectful, and confident. DO NOT: be short, distanced, harsh, or intimidating. Always into account the thoughts that you are sharing about the work, the performers, and the creator before sharing publicly or in writing.

6. To learn how to use the feedback given to you. Feedback is a gift; in fact, people are working hard to support you: do not “blow off” feedback you are provided. Not every bit of feedback you receive will seem helpful and important, at first. However, if you allow it to help you reflect upon your process, you may provide yourself the extra research that answers lingering questions about your work. Consider it also a challenge to you as a choreographer and the integrity of your work. Try new things; sometimes suggestions that seem off base make for the great discoveries.

7. To take an investigative and pro-active role in learning and personal discovery recognizing that your quality participation advances everyone’s learning.

8. To contribute to a positive and active learning environment; and to uphold with integrity the UF Honor Code in all of your class endeavors.

STUDENT LEARNING OUTCOMES IN THE BFA DANCE PROGRAM

1. Content Knowledge: Develops competency in diverse somatic/choreographic practices and dance studies.

2. Critical Thinking: Conducts and examines choreographic inquiry using diverse creative, historical, social, and/or cultural perspectives.

3. Communication: Articulates an original voice in choreographic production and analysis.

ABOUT TEACHING AND LEARNING IN DANCE COMPOSITION

Your main goal is to develop a choreographic voice. Active learning is key to your success in Dance Composition—actively creating, actively analyzing, actively writing, actively engaging, and actively contributing work and ideas. Enliven the environment of learning and discovery for yourself and others. Clear mental space for fresh thinking and for serious play. Awareness is the first step to creative ideation. Develop your ideas with honesty and integrity and daring. Share your thoughts and feedback with humility and clarity. Challenge yourself to become more focused, skilled, and comfortable with yourself as an artist…and its OK to make mistakes when learning…mistakes can even become
new discoveries! The more genuinely you challenge yourself, the more you deepen your artistry and empower yourself to compose and present work. Above all, be courageous.

COURSE METHODS

Through lecture, discussion, documentation, and studio exploration, the course introduces you to the ideas and issues central to composition, and secondly, provides space for student readings, responses, improvisation, and development of choreography: for it is your genuinely engaged process that clarifies the work for you and the class.

COURSE POLICIES

ATTENDANCE POLICY

You are required to attend every class fully engaged as an active learner, which is the only way to meet the objectives of this course. Attendance, which is mandatory, means that, from the beginning of the class time until the end, you participate with focus and quality: you are mentally and physically present, fully alert, and contributing to the progress of the class every second. In the case of injury and if the situation allows, I may be able to make accommodations for you so you do not fall behind. Communicate clearly with me so I may become aware to try to help you.

In the case of any absence, it is your responsibility to email Dr. Frosch in advance so that the class structure can be changed as needed. Should you fail to email prior, you are to email me explaining your unanticipated absence within 24 hours. Religious holidays are excused upon prior notification as per UF policy, for details, see https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx Further, all dance policies apply.

EXAM POLICY

All written portions of midterm and final (Capstone) must be submitted to Dr. Frosch by email by 6:00 pm the night before the paper is due and submitted to Dr. Frosch in hard copy on due date. Please note the capstone proposal must be emailed by 6:00 pm the night before it is due in class and TWO copies must be brought to class for a think-pair-share.
MAKE-UP POLICY
You are fully responsible for all material missed due to any absence. An exam may be made up upon submission of documentation for the illness preventing attendance.

ASSIGNMENT POLICY
All written portions of assignments must be submitted to Dr. Frosch by email by 6:00 pm the day before the paper is due and submitted to Dr. Frosch in hard copy on due date.

CLASS DEMEANOR
You are expected to be prepared, present, and to engage in the class with full attention and genuine interest in one another’s ideas and work. Be open, curious, imaginative, and seek to see, move, and think from another point of view, rather than proving yourself “right” or “justified” in your earlier ways of thinking: the more you open the more you continue to learn more about yourself and your vast possibilities. Note that conversations/comments that do not contribute to the class adversely affect the class and are not tolerated. Phones are to be turned off and stored; TEXT OR EMAIL OR OTHER MESSAGING IS NOT TOLERATED. Likewise, the UF standard for all email messages regarding class is a considerate tone—Comp 1 students are aware they are practicing building professional relationships—even when writing an email.

UF POLICIES

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES
Students requesting accommodation for disabilities must first register with the Dean of Students Office (http://www.dso.ufl.edu/drc/). The Dean of Students Office provides documentation which the student is to submit to the instructor to request accommodation. You must submit this documentation before submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

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 at http://www.dso.ufl.edu/students.php.
GETTING HELP

To improve your class and/or overall performance please contact me in person, or by cell, text, or email. I am ready to help you; or to guide you to the helpful services we have available for students at UF. Alternatively, you may wish to reach out directly to the following services:

- Counseling and Wellness resources: [http://www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/)
- UF Student Health Center: [https://shcc.ufl.edu/](https://shcc.ufl.edu/)
- Dean of Students Office: [https://www.dso.ufl.edu/](https://www.dso.ufl.edu/)
- Disability resources: [https://www.dso.ufl.edu/drc/](https://www.dso.ufl.edu/drc/)
- Dropping Courses and Withdrawals: [https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#withdraw](https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#with)

GRADING POLICIES

I. QUALITY PARTICIPATION AND PREPARATION GRADE: 50 PTS*

ATTENDANCE IS MANDATORY, FULL CLASS PARTICIPATION, RESEARCHER’S MINDSET, SUBSTANTIVE READING AND SUMMARIZING PREP, MEANINGFUL CONTRIBUTIONS, INTEGRATE CORRECTIONS AND SUGGESTIONS

Your alert, engaged, and focused participation in and quality preparation for each class meeting and assignment is essential to the delivery of the curriculum. The class is carefully structured to include prep/recuperation time; any lack of “presence” or actual absence detracts from that structure. The student who is open, teachable, attentive, prepared, honestly investigating, and generously contributing to the class while also welcoming and integrating corrections and suggestions will earn up to 50 points. Build the foundation to allow you and your peers to fly in the midterm personal practice and the culminating capstone project.

Each reading and improvisation, and particularly your midterm solo and your final project give you opportunities to excel. To merely repeat what you have done in the past is not acceptable—illuminate and reinvent yourself as an artist.

HOW TO WRITE THREE-PAGE CHAPTER SUMMARIES
The following is your guide for summarizing chapters -- (Use MLA style and send to me by email by 6:00 pm the day before class and hand in one hard copy in class). Summaries are to be written for Buckwater ("Composing While Dancing") chapters assigned.

Each Chapter summary (include number and title of chapter, and page numbers) is composed in a three-page treatment as follows:

Page 1. Make clear summarizing statements of important sections of the chapter using some direct quotes (with pages numbers, etc. in MLA style in parenthesis) of particular interest that illustrate or provide the evidence for your summary.

Page 2. Pull out the themes, images, ideas of special interest to you and enter into conversation with them (i.e., discuss, interrogate, question, apply...). How best would you use the idea in your dance composition? Can you use the idea to create or to understand how a piece of choreography can better work—or to perfect a phrase you are working on in another class? Apply an idea in the chapter to help you solve a choreographic challenge. Meaningfully explore how you can interact with the ideas in the book—we will use these ideas in class and you may use them to apply what you are learning in Comp 1 to the rest of your dance studies.

Page 3. Create a two-part GLOSSARY of the chapter's new or unfamiliar terms/words
   Part A. Term defined: select new words or new concepts previously unknown to you; and/or words and concepts with which you have some familiarly but would like to use with greater clarity;
   Part B. Term applied: Use the words or terms in meaningful sentences that relate to movement to further your understanding and ability to communicate.

II. MIDTERM: PERFORMANCE OF SOLO: 20 PTS (Presentations) **

III. FINAL: 30 PTS (Prel. Proposal; Worktime and Presentations)***
Comp 1 students will create a short dance film based on/inspired by the Intensity, Release, Structure, and Precision of Anne Teresa de Keermaker’s iconic work ROSAS DANST ROSAS. Your film will explore intensity—the acceleration and speed, virtuosic attack on one, strength of gesture, etc.—juxtaposed with total release; creating mathematical structure and the crystal clarity/precision modeled by ROSAS DANST ROSAS particularly as viewed in the chair section. For inspiration, view the entire work here http://www.youtube.com/watch?v=B9bnI22R95I You will recognize the 'chair
section’ you embodied which begins at 12:23; and you will also be moved by the beauty of the entire work.

Your approximately 2-minute film will make a ‘complete statement’ as a ‘work’. That is to say, your film will have a ‘beginning, middle, and an end’. To leave you creative space, the final film may be somewhat longer or shorter than 2–minutes—but must meet in the primary requirement of a ‘work in and of itself.

To screen your film on December 3, Digital Worlds must have your final film by no later than 6:00 pm on TUESDAY, December 1. To send, you must upload your film as a digital file (.MOV format with photo–jpeg codec) to www.wetransfer.com and forward to patrick@digitalworlds.ufl.edu and to me jfrosch@arts.ufl.edu. The film will be formally presented as a public preview on December 3, at 12:50–2:20, Digital Worlds, Old Norman Hall, 2nd floor. You are encouraged to invite friends and colleagues to come and support your work on December 3. No admission will be charged.

A number of resources support your approach the creation of your final project.

1. You have considered and experimented with the basics of choreographic creation in improvisation, short studies, discussion, and readings on creative process.
2. You have honed your eye by viewing and responding meaningfully to choreographic work–from 6–second vines, to the live performance of choreographic studies and works.
3. You have successfully conceived of, researched, choreographed, and performed a midterm solo project based on your personally developed map of memory–working from the inside out.
4. You have carefully reviewed the videoed work of ten choreographers whose work you admire; and reflected on and determined the qualities of the choreography that matter most in the work.
5. You have studied and embodied the iconic work ROSAS DANST ROSAS by Anne TERESA de KEERSMAKER that has served as the basis for one of the most viewed contemporary dance films in history; and inspired the creation of 100’s of spin–offs from Hollywood to Bangladesh.
6. To deepen and really detail your growing awareness of dance film, visit dance film sites such as http://www.choreovideo.com/index.html

GOOD JOB.

You are ready to take the skills you have developed to your final which will foreground intensity, release, mathematical structure and clarity such as we find in de Keersmacher’s work. The chair section of ROSAS DANST ROSAS choreography and the music is yours to use–a gift from de Keersmacher herself in her 30th anniversary of the work. Please note that you may use her choreography and structures in any, all, or no direct measure. While you are free to align your work as close to or far from the ROSAS DANST ROSAS
choreography, you are to foreground intensity, release, structure and precision in your film.

The following steps will guide your process.

1. You have divided into ‘film units’ or teams that prioritize your process. Each group includes at least one tech ‘expert’.

2. Your film unit is using Thursday, October 22 class time to creatively brainstorm and conceptualize the project. Your brainstorming results in the film unit’s approximately 500-word film treatment to be emailed to me no later than 6PM Monday, October 26. Your film treatment summarizes your brainstorming and adds details under each of the following headings;
   a. Names of the members of unit and various roles of each member,
   b. Overall idea of film
   c. Genre and mood –imagistic, naturalistic, fantasy, imagined world, etc.
   d. Movement/dance– description
   e. Performers
   f. Settings/locations
   g. Camera and lighting–types of shots, for example–see list in the following section.
   h. Music/sound/silence/breath
   i. Art direction –consideration of colors, costumes, props, etc.,

3. To move from your film treatment to action, over the next days, your film unit will step back to detail the shots making up the film and each unit is to bring in a PRELIMINARY DETAILED SHOT LIST to class on Tuesday, October 27 (email by 6PM on Monday October 26) using the following three steps...

First, Break down the film into separate shots. One shot = the time the camera turns on to cover the action to the time it’s turned off; in other words continuous footage with no cuts = a shot.

Second, Determine the elements needed for each shot–the who, what, when, where, and how- that make up each shot, as follows...
   a. What is the location or setting?
   b. Who and how many people are needed in the shot?
   c. Do you need any important props, environments, buildings, settings in the shot?
   d. What type of shot (close–up, wide–shot, establishing shot, and so on) do you need?
   e. What is the shot’s angle (where the camera is shooting from)? Is it a high angle? A low angle?
   f. Determine if dancers/extras/ people are to move within a frame. What is the direction of that movement?
   g. Do you need any camera movement to add motion to this shot? In other words, does the camera follow the dancer or others in the shot, and in what direction?
   h. Do you need particular lighting? The lighting depends on what type
of mood you’re trying to convey (for example, you may need candlelight, moonlight, a dark alley, or a bright sunny day).
i. Do you need any special effects, including sound?

4. **FINALLY, to effectively visualize and communicate** your film, you will visually translate the main shots into a **STORYBOARD** showing individual photos, which you take, or pictures you draw. It is a visual and step-by-step representation of your film. You will bring your Preliminary **STORYBOARD** to class on Thursday, October 29.
*(If you like, in addition to the **STORYBOARD**, you may share a short segment of video or shots that inspire you, or you may wish to share a preliminary sample shot, however it is not required.)*

*The **STORYBOARD** is a functional document that you render quickly and clearly to help you visualize your shots and the entirety of your film. The storyboard is not an art piece but it is the most direct way to make the art of your film happen.*

I recommend using multiple sheets of 8 by 11 paper using one piece of paper per shot that you can lay out; or you may want to try using wide sticky notes. Using pencil, at the bottom of each page, write in the related details of the shot – referring to a–i above in point 4; or other meaningful ideas from your film treatment.

The succession of individual panels or **STORYBOARD** makes the project real, visual, and manageable; and helps to communicate the film unit’s ideas to itself and to others. The **STORYBOARD** is also a working document, subject to change, and useful throughout the production of your film. It can also help to clarify how and when you will use sound. Further, the storyboard assists in the final editing process.

See the following sites for ideas on quick and clear storyboarding:
[
http://www.youtube.com/watch?v=eyI83fN6s

5. *You will formally present your **completed STORYBOARD** to class and guests on Tuesday, November 3.*

6. **Class workdays November 5 and 10:** no in–studio meetings. Each unit is required to send a sample of your work to Joan by 6PM November 10.

7. **Individual units** present film ‘rough cut’ **by appointment** in Joan’s office, 213 McGuire, November 12 and 17.

8. **Class meets at Digital Worlds for critical film pre-test** at 12:50 Tuesday, November 24; (.MOV format with photo–jpeg codec)

9. **For Dec. 3 Screening, you must email a Final Film version to Joan by**
6PM on Tuesday, December 1. **NO EXCEPTIONS.**

10. **Final Screening for all films at Digital Worlds on at 12:50 on Thursday, December 3.** Feel free to invite friends and family to view your work!

**IV. ACADEMIC HONESTY**

The student is to honestly cultivate their finest work to improve the quality of their impact on the living community of the class. The student demonstrates the highest standards of integrity by taking responsibility for learning and the discovery of new knowledge. The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Please familiarize yourself with the policies at: https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx.

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<tr>
<th>Grade Proportion</th>
<th>Grade Scale</th>
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<tbody>
<tr>
<td>100–93=A</td>
<td>A=4.0</td>
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<tr>
<td>Continuous Assessment of Quality</td>
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<tr>
<td>Participation and Preparation: 50%*</td>
<td>92–90=A–</td>
<td>A–=3.67</td>
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<tr>
<td>Midterm: 20%**</td>
<td>89–86=B+</td>
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<td>Final: 30%***</td>
<td>85–82=B</td>
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**EXPLANATION OF CONTINUOUS ASSESSMENT CATEGORIES (50 PTS.)**

**Development of a Personal Choreographic Voice**

A priority is placed on the development of your individual choreographic voice as well as the process through which you create your work. As you gain compositional skills and discover new pathways through choreography, you will begin to understand which skills lead you to producing the work you desire to make.

- **5—Excellent**
  Has the ability to develop choreography that is clearly made through a process that speaks to the individual creating the work. The student is constantly fine-tuning their process by discovering
and utilizing the skills and tools that will produce the work they desire to make.

- **4–Good**
  Has the ability to develop choreography that is clearly made through a process that speaks to the individual creating the work. The student is fine-tuning their process by discovering and utilizing the skills and tools that will produce the work they desire to make.

- **3–Sufficient**
  Has the ability to develop choreography that is made through a process they have formed. The student is constantly fine-tuning their process by discovering and utilizing the skills and tools that will produce the work they desire to make.

- **2–Limited/Deficient**
  Has the ability to develop choreography. The student is not fine-tuning their process by discovering and utilizing the skills and tools that will produce the work they desire to make.

- **1–Unsatisfactory**
  The student does not work toward developing their choreographic process.

**Building Research Skills & Use of Experimental Methods**

Openness and readiness to participate in experimental methods that lead to compositional processes. Preparedness for experimentation with your own choreography.

- **5–Outstanding/Advanced**
  The student is consistently open and ready to participate in experimental methods that lead to compositional processes. Bravely and confidently takes risks and asks questions that help to form compositional ideas and make choreographic choices.

- **4–Excellent**
  The student is open and ready to participate in experimental methods that lead to compositional processes; takes risks and asks questions that help to form compositional ideas and make choreographic choices.

- **3–Good/Sufficient**
  The student participates in experimental methods that lead to compositional processes; takes few risks and asks few questions that form compositional ideas and choreographic choices.

- **2–Limited/Deficient**
  The student partially participates in experimental methods that lead to compositional processes; takes very few risks and asks very few questions that help to form compositional ideas and choreographic choices.

- **1–Unsatisfactory**
  The student does not participate in experimental methods that lead to compositional processes; avoids risk and does not pose
questions that help to form compositional ideas and choreographic choices.

**Giving/Receiving Feedback**

Feedback feeds a choreographer. Hone the ability to speak about the work you see. One should be able to speak clearly, critically, and conscientiously about their own choreography as well as others'. They should be able to share ideas and thoughts that ask questions of the work they are viewing in order to support and build the work.

- **5–Excellent**
  Demonstrates the ability to speak clearly, critically, and conscientiously about their own choreography and others'. Willingly, thoughtfully, and consistently forms ideas that build upon and support the work they are viewing as well as the choreographer, performers, and other viewers of that work.

- **4–Good**
  Demonstrates the ability to speak clearly, critically, and conscientiously about their own choreography and others'. Shares ideas that build upon and support the work they are viewing as well as the choreographer, performers, and other viewers of that work.

- **3–Sufficient**
  Demonstrates the ability to speak about their own choreography and others'. When asked, shares ideas that build upon and support the work they are viewing as well as the choreographer, performers, and other viewers of that work.

- **2–Limited/Deficient**
  Occasionally demonstrates the ability to speak about their own choreography and others'. Hesitates to share ideas that build upon and support the work they are viewing as well as the choreographer, performers, and other viewers of that work.

- **1–Unsatisfactory**
  Does not demonstrate the ability to form ideas and speak about their own choreography or others'. Does not share ideas that build upon and support the work they are viewing as well as the choreographer, performers, and other viewers of that work.

**Staying On–Task**

Working with honesty and integrity, the student is expected to stay on task. The student is on time and prepared with assignments as they are due. When expected to have choreography prepared, it is expected that they have spent time detailing and crafting their work and come fully prepared to perform and share the work with the class.

- **5–Excellent**
  The student works with honesty and integrity and keeps to the task at hand. They submit assignments as they are due. When expected to have choreography prepared, the student has clearly spent time crafting and detailing their work and comes fully prepared to perform and share with the class.
• **4–Good**  
The student works with honesty and integrity and keeps to the task at hand. They submit assignments as they are due. When expected to have choreography prepared, the student has spent time crafting their work and comes prepared to perform and share with the class.

• **3–Sufficient**  
The student mostly keeps to the task at hand. They mostly submit assignments as they are due. When expected to have choreography prepared, the student has spent some time crafting their work and comes somewhat prepared to perform and share with the class.

• **2–Limited/Deficient**  
The student sometimes keeps to the task at hand. They sometimes submit assignments as they are due, and when expected to have choreography prepared, the student has spent little time crafting their work and does not come fully prepared to perform and share with the class.

• **1–Unsatisfactory**  
The student does not keep to the task at hand. They rarely submit assignments as they are due. When expected to have choreography prepared, the student has clearly not spent time detailing and crafting their work and comes unprepared to perform and share with the class.

**PROFESSIONAL PARTICIPATION**  
Student demonstrates a mature artistic sensibility while cultivating awareness of the class as a living community of dancers; and attends all assigned performances in a professional and respectful manner, including in-class showings. The professional importance of quality attendance is emphasized as part of the final grading process. Student upholds the UF Honor Code in all endeavors.

• **5–Excellent**  
Consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections; is open, eager, welcoming, and attentive in performance viewing (including in class) and never uses electronic devices during a performance.

• **4–Good**  
Student shows a high level of a mature and professional approach to all aspects of course work; is open and appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.

• **3–Sufficient**  
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction; is appropriately attentive in performance viewing (including in class) and never uses electronic devices during a performance.

• **2–Limited/Deficient**
Demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer; is somewhat attentive in performance viewing and does not put away electronic devices during a performance.

- **1- Unsatisfactory**
  
  Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections; is inattentive in performance viewing and/or uses electronic devices during a performance.

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**DANCE COMPOSITION 1 COURSE SCHEDULE:**

### Week One:

**Monday, Aug. 24**

*Fall Classes begin*

*SoTD Convocation, 4-5pm, Constans*

*Dance Major Meeting, 5-6:30pm, G6*

**Tuesday, Aug. 25**

Course overview and class orientation.

**Thursday, Aug. 27**

Reading due: ENTIRETY of *Steal Like an Artist* by Austin Kleon.

*BFA Senior Project Dance Auditions, 6:30PM, G6*

**Friday, Aug. 28**

*Dance Call Back - TBA, 6:30, Studio G6*

### Week Two: DEVELOPING YOUR PRACTICE & MATERIA PRIMA

**Monday, Aug. 31**

*UnShowing Meeting, 6:30PM, G6*

**Tuesday, Sept. 1**

Reading and *chapter summary* due in class: Epilogue “Developing Your Practice,” and Chapter 1 “Materia Prima” of *Composing While Dancing* text. (Email copy of summary by 6PM Monday, August 31)

**Wednesday, Sept. 2**

*Faculty Dance Auditions, 6:30pm,G6*

**Thursday, Sept. 3**

Discuss Ten Modern Dance Choreographers whose work appeals to you (note the top three characteristics that “grab” you for *each* of your choices and bring your list with 3 characteristic per
choreographer to class—and bring your computers to demonstrate their work—on Thursday, Sept. 3). Over the LABOR DAY holiday, and in prep for your midterm, gather “artifacts of self.” By artifacts, I mean pieces of memories, stories, photos, clothing, music, letters, words (etc.), designs, gestures, that are meaningful to you.

**Week Three: DANCING TAKES SHAPE**

**Monday, Sept. 7**  
**Labor Day (No school)**

**Tuesday, Sept. 8**  
Reading and chapter summary due in class: Chapter 2 “Dancing Takes Shape” of *Composing While Dancing* text. (Email copy of summary by 6PM Monday, September 7) BRING in your artifacts (bringing in the actual item is BEST, if not write them down) and be ready to DISCUSS and SHARE.

**Thursday, Sept. 10**  
CLASS MEETS AT HARN MUSEUM OF ART (MEET INSIDE THE LOBBY OF THE HARN AT 1:00 PM): Finding what “grabs” you in visual art – how do you and your “artifacts of self” relate to the art that grabs you?

**Week Four: TIME MACHINES**

**Monday, Sept. 14**  
*UnShowing #1, 6:30PM, G6*

**Tuesday, Sept. 15**  
Reading and chapter summary due in class: Chapter 3 “Time Machines” of *Composing While Dancing* text. (Email copy of summary by 6PM Monday, September 14)

**Thursday, Sept. 17**  
Make time today to view/learn/play with CHAIR SECTION “Rosas Danst Rosas” at rosasdanstrosas.be  
Sept. 17 is your Personal Solo Research Day in studio or the HARN

**Week Five: SPATIAL RELATIONS**

**Tuesday, Sept. 22**  
Reading and chapter summary due in class: Chapter 4 “Spatial Relations” of *Composing While Dancing*
text. (Email copy of summary by 6PM Monday, September 21).
Perform (your version of) “Rosas Danst Rosas” Chair Section.

Thursday, Sept. 24

Midterm solo workshopped/ discussed in class today.

Week Six: THE DANCING IMAGE

Monday, Sept. 28

UnShowing #2, 6:30PM, G6

Tuesday, Sept. 29

Reading and chapter summary due in class: Chapter 5 “The Dancing Image” of Composing While Dancing text. (Email copy of summary by 6PM Monday, September 28)

Thursday, Oct. 1

Score the Mid-term Solo

Week Seven: THE POSSIBILITIES OF MUSIC

Monday, Oct. 5

UnShowing: Adjudication #1, 6:30PM, G6

Tuesday, Oct. 6

Reading and chapter summary due in class: Chapter 6 “The Possibilities of Music” of Composing While Dancing text. (Email copy of summary by 6PM Monday, October 5)

Thursday, Oct. 8

Present Mid-term Solo

Week Eight: THE EYES

Monday, Oct. 12

UnShowing: Adjudication #2, 6:30PM, G6

Tuesday, Oct. 13

Reading and chapter summary due in class: Chapter 7 “The Eyes” of Composing While Dancing text. (Email copy of summary by 6PM Monday, October 12)

Thursday, Oct. 15

Present Mid-term Solo

Friday, Oct. 16

UF BFA Dance Audition

Week Nine: PARTNERING SCIENCE & THE MAGICAL OBJECT

Monday, Oct. 19

UnShowing: Designer Showing, 6:30PM, G6

Tuesday, Oct. 20

Reading and chapter summary due in class: Chapter 8 “Partnering Science,” and Chapter 9 “The Magical
Object” of **Composing While Dancing** text. (Email copy of summary by 6PM Monday, October 19)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Thursday, Oct. 22</td>
<td>Brainstorming for Film Project</td>
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<td>Friday, Oct. 23</td>
<td><strong>BFA SHOWCASE LOAD-IN</strong></td>
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<td>Saturday, Oct. 24</td>
<td><strong>BFA SHOWCASE TECH/DRESS</strong></td>
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**Week Ten:**

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<tr>
<td>Sunday, Oct. 25</td>
<td><strong>BFA SHOWCASE TECH/DRESS</strong></td>
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<td>Monday, Oct. 26</td>
<td><strong>BFA SHOWCASE DRESS</strong></td>
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<tr>
<td>Tuesday, Oct. 27</td>
<td>DUE: Brainstorming Results 500–word film treatment hard–copy in class (emailed by 6PM Monday, Oct. 26) AND Preliminary Detailed Shot List hard–copy in class (emailed by 6PM Monday, Oct. 26) <strong>BFA SHOWCASE DRESS</strong></td>
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<td>Wednesday, Oct. 28</td>
<td><strong>BFA SHOWCASE OPENS</strong></td>
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<td>Thursday, Oct. 29</td>
<td>DUE: Preliminary Storyboard hard copy due in class. Storyboard Workshop In–Class</td>
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<td>Friday, Oct. 30</td>
<td><strong>Young Dancer’s Workshop</strong></td>
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<tr>
<td>Saturday, Oct. 31</td>
<td><strong>Young Dancer’s Workshop</strong></td>
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**Week Eleven:**

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<td>Sunday, Nov. 1</td>
<td><strong>BFA SHOWCASE CLOSES</strong></td>
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<td><em>TIME CHANGE– FALL BACK!!</em></td>
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<td>Tuesday, Nov. 3</td>
<td>DUE: Completed Storyboard hard copy due in class.</td>
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<td>Thursday, Nov. 5</td>
<td>Film Work Day (NO CLASS)</td>
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<td>Fri. &amp; Sat., Nov. 6–7</td>
<td><strong>Homecoming</strong></td>
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**Week Twelve:**

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<tr>
<td>Tuesday, Nov. 10</td>
<td>Film Work Day (NO CLASS)</td>
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<tr>
<td>Wednesday, Nov. 11</td>
<td><strong>Veteran’s Day (No School)</strong></td>
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<tr>
<td>Thursday, Nov. 12</td>
<td>“Rough Cut” appointment with Joan</td>
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**Week Thirteen:**

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<tr>
<td>Tuesday, Nov. 17</td>
<td>“Rough Cut” appointment with Joan</td>
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Thursday, Nov. 19  
Film Work Day (No Class)

**AGBEDIDI OPENS**

**Week Fourteen:**
Sunday, Nov. 22  
AGBEDIDI CLOSES
Monday, Nov. 23  
**UnShowing: Faculty Showing (Dance 2016), 6:30PM, G6**
Tuesday, Nov. 24  
Pre–Test Showing @ Digital Worlds
Wed.– Sun, Nov. 25– 29  
*Thanksgiving Break*

**Week Fifteen:**
Tuesday, Dec. 1  
For Dec. 3 Screening you must email Final Film version by 6PM on Tuesday, Dec. 1. **NO EXCEPTIONS**
In–Class Workshop
Thursday, Dec. 3  
Final Screening @ Digital Worlds

**Week Sixteen:**
Monday, Dec. 7  
**UnShowing: Final Comp. and BA Project Showing, 6:30PM, G6**
Tuesday, Dec. 8  
In–Class Evaluation
Wednesday, Dec. 9  
*Last day of Fall classes*

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Please note
All UF syllabi are subject to change. This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to clarify or enhance the class learning opportunity; your regular attendance ensures you will be up to date.