

# DANCE COMPOSITION 1

DAA2610/ 2 CREDIT HOURS/ FALL 2016/ MCGUIRE STUDIO G-10/ T H 12:50PM- 2:45PM  
UP-TO-DATE CLASS SYLLABUS POSTED AT: [HTTP://ARTS.UFL.EDU/SYLLABI/](http://arts.ufl.edu/syllabi/)

**PROFESSOR** Dr. Joan Frosch  
**CONTACT** jfrosch@arts.ufl.edu or 352 514 1100  
**OFFICE HOURS** Tuesday 3:00–5:00 pm, Wednesday 3:00–4:00 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 message me on Canvas using the subject line to ask your question and the body of the message for any additional information. Stay on task and in communication on projects and other assignments.

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## TWO REQUIRED TEXTS

1) Kleon, Austin. **Steal Like an Artist**. New York: Workman Publishing: New York, 2012. (Read in entirety by class time on Thursday, August 25, 2015).

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

3) (Limited UFPA Philips Center \$10 student tickets are available if you purchase early in the semester). <http://performingarts.ufl.edu/students/>

## REQUIRED PERFORMANCE VIEWINGS

Performance viewing is an important requirement of this course.

You are required to see FOUR LIVE 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): Spring Awakening (October 28–November 6) and AGBEDIDI (December 2–4), Constans Theater.
- ONE program of the BFA Dance Showcase is required (separate charge TBD, typically \$9–\$10). BFA Showcase November 2–6, McGuire Pavilion Studio G06.
- ONE of the UFA Phillips Center paid–ticketed performances below are required. Choose one of the first two listed, Dorrance Dance OR Alonzo King Lines Ballet (Limited UFA Philips Center \$10 student tickets are available if you purchase early in the semester). <http://performingarts.ufl.edu/students/>
- FREE site–specific event listed is required (likely the free ticket must be booked in advance).
- Choose one of the following two:

**Dance Alive National Ballet presents *ASPIRE!*** – Oct. 26 at 7:30pm

OR

**Kinky Boots** – Oct. 30 and 31 at 7:30 PM

<http://performingarts.ufl.edu/events/kinky-boots/>

**AND (required)**

**Malpaso Dance Company** – Sunday, November 5 at 7:30 PM

\*You will receive one coupon per show (to exchange with \$2 handling fee for your ticket) for three SoTD shows (two of which are "Spring Awakening" 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 3 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.)

You are required to see the work of your choice of TEN choreographers below:

John Heginbotham

Joya Powell \*

Ralph Lemon

Camille A. Brown

Hofesh Schecter

Jillian Peña

Larissa Velez–Jackson

Helen Pickett

Kate Weare

Pina Bausch

Ohad Naharin (Deca Dance 2005)

Kyle Abraham

Trisha Brown

Cynthia Oliver

Jawole Willa Jo Zollar

Stephen Petronio

Rosie Herrera

Faye Driscoll

Raja Kelly

Neta Pulvermacher

Nelisiwe Xaba

Boyzie Cekwana

Salia Sanou

Doug Varone

Sheetal Ghandi

Barak Marshall

Andrea Miller

William Forsythe

Anna Teresa de Keersmaeker

Ron Brown

Shen Wei

Pat Graney

Li Chiao-Ping

Tzveta Kassabova

Faustin Linyekula

Nadia Beugré

Robyn Orlin

Susan Marshall

Wally Cardona

Dean Moss

### 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 dance as cast) all UnShowings.

Thurs., August 25, BFA Student Auditions, 6:30 pm, G6

Mon., August 29, UnShowing Organizational Meeting, 6:30 pm, G6

Mon., September 12, UnShowing #1, 6:30 pm, G6

Mon., September 26, UnShowing #2, 6:30 pm, G6

Mon., October 3, UnShowing #3, 6:30 pm, G6

Mon., October 10, UnShowing Adjudication #1, 6:30 pm, G6

Mon., October 17, UnShowing Adjudication #2, 6:30 pm, G6

Mon., October 24, UnShowing: Designer Showing, 6:30 pm, G6

Mon., November 14, UnShowing: Faculty Works, 6:30 pm, G6

Mon., December 5, UnShowing Final Comp and BA Project Showing, 6:30 pm, G6  
Rehearsal Critique on TBD Basis

### ADDITIONAL RESOURCES

As necessary, additional class-required readings will be made available to you; you will seek additional sources for your own assignments, midterm, and final as needed.

## 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 – significantly contributes to the quality of your learning and the learning of others.

## 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.

### MATERIALS AND SUPPLIES FEES

This course has a fee of \$110 for materials and supplies.

## 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 Canvas 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 submitted to Canvas 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 Canvas 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. I am ready to help you; or to guide you to the many 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/>
- UF Student Health Center: <https://shcc.ufl.edu/>
- Dean of Students Office: <https://www.dso.ufl.edu/>
- Disability resources: <https://www.dso.ufl.edu/drc/>
- Library Help Desk support:  
<http://guides.uflib.ufl.edu/content.php?pid=86973&sid=686381>
- Dropping Courses and Withdrawals:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/drops.aspx#withdraw>

## 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 submit to Canvas 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, and 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 familiarity 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=B9bnl22R95I> 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 must meet the primary requirement of a **'work' in and of itself**.

To screen your film on December 6, Digital Worlds must have your final film by no later than **6:00 pm** on **THURSDAY, November 30**. To send, you must upload your film as a digital file (.MOV format with photo-jpeg codec) to [www.wetransfer.com](http://www.wetransfer.com) and forward to [patrick@digitalworlds.ufl.edu](mailto:patrick@digitalworlds.ufl.edu) and to [me.jfrosch@arts.ufl.edu](mailto:me.jfrosch@arts.ufl.edu). The film will be formally presented as a public preview on **December 6, at 12:50 pm–2:45 pm**, Digital Worlds, Old Norman Hall, 2nd floor. You are encouraged to invite friends and colleagues to come and support your work on December 6. No admission will be charged.

A number of resources support you 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. Each student is responsible for the direction and production of a 2-minute film.
2. Your film unit is using Thursday, October 19 class time to creatively brainstorm and conceptualize the project. Your brainstorming results in the film unit's approximately 500-word film treatment to be submitted to Canvas no later than 6:00 pm Monday, October 23. You will also need to bring 2 hard copies of your film treatment to class on Tuesday, October 24. 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 24 (submitted to Canvas by 6:00 pm on Monday October 23)** 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 27.** *(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 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=e-yel83fN6s>

[http://www.youtube.com/watch?v=ux\\_Em1IVsjI](http://www.youtube.com/watch?v=ux_Em1IVsjI)

5. You will formally present your **completed STORYBOARD** to class and guests on **Tuesday, October 31.**
6. **Class workdays Thursday, November 2 and Tuesday, November 7;** no in-studio meetings. Each unit is required to send a sample of your work to Joan as well as submitting your sample to Canvas by 6:00 pm **Wednesday, November 8.**
7. Individual units present film 'rough cut' **by appointment** in Joan's office (email to Joan AND bring a copy on a memory stick), 213 McGuire, **Thursday, November 10, Tuesday, November 15, and Thursday, November 17.**
8. **Class meets at Digital Worlds for critical film pre-test at 12:50 pm Tuesday, November 22;** (.MOV format with photo-jpeg codec)
9. For Dec. 6 Screening, you must email a Final Film version with a 2-3 line film synopsis (description) to Joan AND submit your film and synopsis to Canvas by 6:00 pm on Thursday, December 1. **NO EXCEPTIONS.**
10. **Final Screening for all films at Digital Worlds on at 12:50 pm on Tuesday, December 6.** 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>.

Grade Proportion	Grade Scale	Grade Value
	100-93=A	A=4.0
Continuous Assessment of Quality Participation and Preparation: 50%*	92-90=A-	A-=3.67
Midterm: 20%**	89-86=B+	B+=3.33
Final: 30%***	85-82=B	B=3.00
	81-79=B-	B-=2.67
	78-75=C+	C+=2.33
	75-72=C	C=2.00
	71-69=C-	C-=1.67
	68-66=D+	D+=1.33
	65-62=D	D=1.00
	61-60=D-	D-=0.67

	59-0=E	E=0.00
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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 finetuning 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.

## DANCE COMPOSITION 1 COURSE SCHEDULE:

### Week One:

Monday, Aug. 21

*Fall Classes begin*

*SoTD Convocation, 4:00 pm, Constans*

*Dance Major Meeting, 7:00 pm, G6*

Tuesday, Aug. 22

Course overview and class orientation.

Wednesday, Aug. 23

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

Thursday, Aug. 24

Reading due in ENTIRETY (all pages): Steal Like an Artist by Austin Kleon.

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

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

Monday, Aug. 28

*UnShowing Organizational Meeting, 6:30 pm, G6*

Tuesday, Aug. 29

DUE: Reading and Chapter Summaries for Epilogue "Developing Your Practice," and Chapter 1 "Materia Prima" of Composing While Dancing text. (Submit copy of

Thursday, Aug. 30

summary to Canvas by 6:00 pm Monday, August 28, and bring hard copy to class.)

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 characteristics per choreographer to class —and bring your computers to demonstrate their work— on Thursday, Aug. 30). 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. 4

*Labor Day (No school)*

Tuesday, Sept. 5

DUE: Reading and Chapter Summaries for Chapter 2 “Dancing Takes Shape” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, September 4 and bring hard copy to class.) 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. 7

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. 11

*UnShowing #1, 6:30 pm, G6*

Tuesday, Sept. 12

DUE: Reading and Chapter Summaries for Chapter 3 “Time Machines” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, September 11 and bring hard copy to class.)

Thursday, Sept. 14

Make time today to view/learn/play with CHAIR SECTION “Rosas Danst Rosas” at <http://www.rosasdanstrosas.be/home/> Sept. 14 is your Personal Solo Research Day in studio or the HARN.

### Week Five: SPATIAL RELATIONS

Tuesday, Sept. 19

DUE: Reading and Chapter Summaries for Chapter 4 “Spatial Relations” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, September 18 and bring hard copy to class.) Perform (your version of)

Thursday, Sept. 21 “Rosas Danst Rosas” Chair Section.  
Midterm solo workshop/ discussion in class today.

#### Week Six: THE DANCING IMAGE

Monday, Sept. 25 *UnShowing #2, 6:30 PM, G6*  
Tuesday, Sept. 26 DUE: Reading and Chapter Summaries for Chapter 5 “The Dancing Image” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, September 25 and bring hard copy to class.); Mid-term Solo Workshop  
Thursday, Sept. 28 Score the Mid-term Solo

#### Week Seven: THE POSSIBILITIES OF MUSIC

Monday, Oct. 2 *UnShowing #3, 6:30 PM, G6*  
Tuesday, Oct. 3 DUE: Reading and Chapter Summaries for Chapter 6 “The Possibilities of Music” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, October 2 and bring hard copy to class.); Scoring Experiments  
Thursday, Oct. 5 Mid-term Solo Workshop

#### Week Eight: THE EYES

Monday, Oct. 9 *UnShowing: Adjudication #1, 6:30PM, G6*  
Tuesday, Oct. 10 DUE: Reading and Chapter Summaries for Chapter 7 “The Eyes” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, October 9 and bring hard copy to class); Present Mid-term Solo  
Thursday, Oct. 12 Present Mid-term Solo  
Friday, Oct. 13 *UF HOMECOMING*

#### Week Nine: PARTNERING SCIENCE & THE MAGICAL OBJECT

Monday, Oct. 16 *UnShowing: Adjudication #2, 6:30PM, G6*  
Tuesday, Oct. 17 DUE: Reading and Chapter Summaries for Chapter 8 “Partnering Science,” and Chapter 9 “The Magical Object” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, October 16 and bring hard copy to class.)  
Thursday, Oct. 19 Brainstorming for Film Project  
Friday, Oct. 20 *UF BFA DANCE AUDITIONS*

#### Week Ten:

Monday, Oct. 23 *UnShowing: Designer Showing, 6:30PM, G6*  
Tuesday, Oct. 24 DUE: Brainstorming Results 500-word film treatment hard-copy in class (submitted to Canvas by 6:00 pm Monday, Oct.

	23) AND Preliminary Detailed Shot List hard-copy in class (submitted to Canvas by 6:00 pm Monday, Oct. 23) DUE: Preliminary Storyboard hard copy due in class. Storyboard Workshop In-Class
Thursday, Oct. 26	<i>BFA SHOWCASE LOAD-IN</i>
Friday, Oct. 27	<i>Young Dancer's Workshop</i> <i>SPRING AWAKENING OPENS</i>
Saturday, Oct. 28	<i>BFA SHOWCASE TECH</i> <i>Young Dancer's Workshop</i>
 <i>Week Eleven:</i>	
Sunday, Oct. 29	<i>BFA SHOWCASE TECH/DRESS</i>
Monday, Oct. 30	<i>BFA SHOWCASE DRESS A</i>
Tuesday, Oct. 31	DUE: Completed Storyboard hard copy due in class. <i>BFA SHOWCASE DRESS B</i>
Wednesday, Nov. 1	<i>BFA SHOWCASE OPENS: PROGRAM A @ 7:00 pm</i>
Thursday, Nov. 2	Film Work Day (NO CLASS) <i>BFA SHOWCASE: PROGRAM B @ 7:00 pm</i>
Friday, Nov. 3	<i>BFA SHOWCASE: PROGRAM A @ 7:00 pm</i>
Saturday, Nov. 4	<i>BFA SHOWCASE: PROGRAM B @ 7:00 pm</i>
 <i>Week Twelve:</i>	
Sunday, Nov. 5	<i>BFA SHOWCASE CLOSURES: PROGRAM A @ 1:00 pm</i> <i>PROGRAM B @ 3:00 pm</i>
Tuesday, Nov. 7	<b>*TIME CHANGE- FALL BACK!!!</b> <b>ELECTION DAY!!!</b> Film Work Day (NO CLASS)
Wednesday, Nov. 8	Send a sample of work to Joan by email by 6:00 pm
Thursday, Nov. 9	"Rough Cut" appointments with Joan
Friday, Nov. 10	<i>Veteran's Day (NO CLASS)</i>
 <i>Week Thirteen:</i>	
Monday, Nov. 13	<i>UnShowing: Faculty Works, 6:30 pm, G6</i>
Tuesday, Nov. 14	"Rough Cut" appointments with Joan
Thursday, Nov. 16	"Rough Cut" appointments with Joan
 <i>Week Fourteen:</i>	
Tuesday, Nov. 21	Film Review Day: "Rough Cut" Showing @ Digital Worlds
Wed.- Sun, Nov. 22- 26	<i>Thanksgiving Break</i>

Week Fifteen:

Tuesday, Nov. 28  
Thursday, Nov. 30

Final Work Day (NO CLASS)  
To participate in the Dec. 5 Screening you must email Final Film version with a 2–3 line film synopsis (description) by 6:00 pm on Thursday, Nov. 30. **NO EXCEPTIONS**

Friday, Dec. 1

*AGBEDIDI OPENS*

Week Sixteen:

Sunday, Dec. 3  
Monday, Dec. 4

*AGBEDIDI CLOSES*  
*UnShowing: Final Comp. and BA Project Showing, 6:30 pm, G6*

Tuesday, Dec. 5

Final Screening @ Digital Worlds @ 12:50 pm

Wednesday, Dec. 6

*Last day of fall classes*

Thursday, Dec. 7

*Reading Days/Dance Juries*

Friday, Dec. 8

*Reading Days/Dance Juries*

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.