BFA DANCE COMPOSITION 1

DAA2610/8658 (12362) 2 CREDIT HOURS/ FALL 2018/ MCGUIRE STUDIO G–10/ T H 12:50 PM– 2:45PM
UP–TO–DATE CLASS SYLLABUS POSTED AT: 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 with peers on shared projects and assignments.

TWO TEXTS AND FOUR PERFORMANCES


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

You are required to see FOUR LIVE PERFORMANCES as noted below. Plan to arrive 15–30 mins early for all shows since late seating may not be available. (Note, if you are performing in a required show, you’ll get credit for “viewing” that show.) As your time and finances allow, I recommend you see all visiting professional productions and all SoTD, UFPA Dance, and Santa Fe productions, whether required, or not. When you attend performances, be the first to TURN OFF PHONE and put it away during all performances. NO cell phone light, NO cell phone use, NO texting (unless the show requests it!). YAY, Gatorinx—setting an example for all attending the show!

FOUR LIVE PERFORMANCES ARE REQUIRED AS FOLLOWS:

• Attend both “coupon”* performances below:

*http://performingarts.ufl.edu/students/
(COUPON 1) HAIRSPRAY – OCTOBER 19 – 28, 2018 at 7:30 pm (Sunday 2:00 pm matinee only—no evening performance);
(COUPON 2) AGBEDIDI – NOVEMBER 30– DECEMBER 1, 2018 AT 7:30 PM;
DECEMBER 2, 2018 AT 2:00 PM, Constans Theater. (Note: your third “coupon” show has not been announced by the writing of this syllabus; your attendance is encouraged of the third coupon show will be encouraged but not required.)

• Attend ONE program of the Fall 2018 BFA Dance Showcase (no coupon available: separate charge). OCTOBER 19 – OCTOBER 28, 2018 7:00 PM; OCTOBER 28, 2018 AT 3:00 PM McGuire Pavilion, Studio G06
• Attend ONE of the UFPA Phillips Center or Santa Fe Fine Arts Hall performances: (limited UFPA Philips Center $10 student tickets are available if you purchase EARLY) http://performingarts.ufl.edu/students/ Jessica Lang Dance — Wednesday, November 7, 2018 at 7:30 pm
https://performingarts.ufl.edu/events/jessica-lang-dance/

OR

at the beautiful Santa Fe Fine Arts Hall Dimensions Dance Theater——
Thursday, October 18, 2018 at 8:00 pm
HTTPS://WWW.SFCOLLEGE.EDU/FINEARTS/INDEX.PHP

You are required to see the work (YouTube) of your choice of the three bolded choreographers and seven others of your choice from below:

John Heginbotham                Jillian Peña
Joya Powell                     Larissa Velez–Jackson
Ralph Lemon                     Helen Pickett
Camille A. Brown                Kate Weare
Hofesh Schecter                 Pina Bausch
Ohad Naharin (Deca Dance 2005)  Barak Marshall
Kyle Abraham                    Andrea Miller
Trisha Brown                    William Forsythe
Cynthia Oliver                  Anna Teresa de Keersmaeker
Jawole Willa Jo Zollar          Ron Brown
Stephen Petronio                Shen Wei
Rosie Herrera                   Pat Graney
Faye Driscoll                   Li Chiao–Ping
Raja Kelly                      Tzveta Kassabova
Neta Pulvermacher              Faustin Linyekula
Nelisiwe Xaba
Boyzie Cekwana
Lacina Coulibaly
Doug Varone
Sheetal Ghandi
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.

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 assigned SoTD productions with instructions of how to use it to get discount tickets. Viewing of the SoTD plays 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.

• Wednesday, August 22 – Welcome Back Meeting Dance Area Students & Faculty at 6:30 PM – 8:00 PM
• Thursday, August 23 – MOD Dance Ensemble Audition 6:30 – 8:00 PM
• Wednesday, August 29 – Faculty works’ Audition 6:30 – 8:30 PM
• Thursday, August 30 – Fall BFA 2018 Showcase Audition 6:30 – 8:30 PM
• UnShowing #1 – Friday, September 14, 2018 – 10:40 AM – 12:25 PM
• UnShowing #2 – Friday, September 28, 2018 – 10:40 AM – 12:25 PM
• Adjudication #1 – Monday, October 8, 2018 – 6:30 PM – Until
• Adjudication #2 – Monday, October 15, 2018 – 6:30 PM – Until (Finalize Program Order)
• Final UnShowing – Monday, December 3, 2018 – 6:30 PM – Until

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 (live + film) and movement elements. Solo choreography.

PREREQUISITE KNOWLEDGE AND SKILLS

As a curious and creative BFA major, you are expected to be prepared, ready to embody—and engage with—class assignments to enhance the quality of your learning and the learning of others.

PURPOSE OF COURSE

The course engages you in key steps to develop a strong and clear choreographic voice in your creative work on stage and in media. Experimenting with a range of compositional skills and methods will stimulate and challenge you as a maker. You will be asked to conceptualize, explore, and (re)invent compelling human movement and to structure it as work. You will also practice forming thoughts and ideas about work, and exercise the critical thinking and speaking skills necessary to articulate mindful and meaningful feedback, fostering the creativity of your peers.

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.
3. To learn and apply research skills/experimental methods to inspire (“move”) you, expanding your choreographic thinking.
4. To be able to dream and but also analyze and reimage the dream: learning to engage with your creative process critically, conscientiously, and rigorously.
5. To learn how to construct honest, helpful, mindful, and ethical feedback: say what you see and see how you say it. Consider the ways that you would want to hear responses to your own work—in-progress. Always take the creators’ points of view into account before sharing publicly or in writing—if they asking for your feedback, what do they want to know? DO: be concise, objective, direct, respectful, and confident. DO NOT: be short, distanced, harsh, or intimidating. Foster their freedom to create!
6. Remain open and learn how to use the feedback given to you. Feedback is a gift; do not “blow off” feedback people have worked hard to give you. Not every bit of feedback you receive will seem helpful and important, at first. However, if it helps you reflect upon your process, it may help you answer lingering questions about your work. Try new things; even suggestions that seem off base can lead you to new 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 practice developing a choreographic voice. So... above all, be courageous as you actively create, actively analyze, actively write, actively engage, and put your work and ideas out there (UNSHOWING!!!!!!). Free mental space for fresh thinking and serious play and embolden the environment of learning and discovery for yourself and others. Develop your ideas with honesty, integrity, rigor, and daring. Challenge yourself to get comfortable with your freedom and unique individuality as an artist... 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. And the more you will keep UF Dance WEIRD!

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; that you are mentally and physically present contributing to the progress of the class. 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 and quickly with me so I may become aware to try to help you.

In the case of any absence, it is your responsibility to email/text Dr. Frosch in advance so that the class structure can be changed as needed. Should you fail to contact me 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 DEEMANOR

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 unless I have asked for it as a requirement of an assignment. 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 that foundation to allow you and your peers to soar.

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 a maker.

HOW TO WRITE THREE-PAGE CHAPTER SUMMARIES

Meaningfully explore how you can interact with the ideas in Buckwater—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. 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).

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

Page 1. Briefly, summarize the section/s of the chapter that move you. Use direct quotes (with pages numbers, etc. in MLA style in parenthesis) to illustrate or provide the evidence for your summary. What inspires or intrigues you?

Page 2. Pull out the themes, images, and ideas of special interest to you and enter into creative conversation with them (i.e., discuss, interrogate, question, apply... ). For example, how best would you use the idea in your dance composition? Or... could you use the idea to create to perfect a phrase you are working on in another class, i.e. repertory? Or apply an idea in the chapter to help you solve or create another choreographic challenge.

Page 3. Create a two-part GLOSSARY of the chapter's new or unfamiliar terms/words. Minimum of three per chapter:

Part A. Define the term: 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. Apply the term: Use the word or term in a meaningful sentence that relates to movement to further your understanding and ability to effectively communicate.

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

III. FINAL: 30 PTS (Prel. Proposal; Worktime and Presentations)***

Comp 1 students will create an approximate two-minute long 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 prop, 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 which begins at 12:23
http://www.youtube.com/watch?v=B9bnl22R95I

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 29. To send, you must upload your film as a digital file (.MOV format with photo-jpeg codec) to www.wetransfer.com and forward to our Digital Worlds contact and to me jfrosch@arts.ufl.edu. The film will be formally presented as a public preview on December 4, 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 5. 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 prop, 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 18 class time to creatively brainstorm and conceptualize the project. Your brainstorming results in the film unit’s approximately 500-word film treatment to submitted to Canvas no later than 6:00 pm Monday, October 22. You will also need to bring two hard copies of your film treatment to class on Tuesday, October 23. 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 23 (submitted to Canvas by 6:00 pm on Monday October 22) 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 25. (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=e--yel83fN6s
http://www.youtube.com/watch?v=ux_Em1IVsji

5. You will formally present your **completed Storyboard** to class and guests on Tuesday, October 30.

6. **Class Workdays Thursday, November 1 and Tuesday, November 6:** 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 7.

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 8; Tuesday, November 13; and Thursday, November 15.

8. Class meets at Digital Worlds for critical film pre-test at 12:50 pm Tuesday, November 20; (.MOV format with photo-jpeg codec)

9. For Dec. 4 Screening, you must email a Final Film version with a 2–3 line
10. Final Screening for all films at Digital Worlds on at 12:50 pm on Tuesday, December 4. 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>
<th>Grade Value</th>
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<tbody>
<tr>
<td>Continuous Assessment of Quality</td>
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<tr>
<td>Participation and Preparation: 50%*</td>
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<td>100–93=A</td>
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<td>92–90=A–</td>
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<td>Midterm: 20%**</td>
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<td>89–86=B+</td>
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<td>Final: 30%***</td>
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<td>85–82=B</td>
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<td>81–79=B–</td>
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<td>75–72=C</td>
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<td>71–69=C–</td>
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<td>68–66=D+</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 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.

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**DANCE COMPOSITION 1 COURSE SCHEDULE:**

**Week One:**

**Wednesday, Aug. 22**

*UF Classes begin!*

*SoTD Convocation, 4:00 pm, Constans*

Reminder – Welcome Back Meeting Dance Area Students & Faculty 6:30 – 8:30 pm G 06

**Thursday, Aug. 23**

Course overview and class orientation. Review in ENTIRETY:


Reminder – MOD Dance Ensemble Audition 6:30 – 8:30 pm

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

**Tuesday, Aug. 28**

DUE: Reading and Chapter Summaries for Epilogue “Developing Your Practice,” and Chapter 1 “Materia Prima” of Composing While Dancing text. (Submit copy of summary to Canvas by 6:00 pm Monday, August 27, and bring hard copy to class.)

**Thursday, Aug. 29**

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.

Reminder – Faculty Works’ Audition 6:30 – 8:30 pm

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**Thursday, Aug. 30**

Fall BFA 2018 Showcase Audition 6:30–8:30 pm
Week Three: DANCING TAKES SHAPE
Monday, Sept. 3  Labor Day (No school)
Tuesday, Sept. 4  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 3 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. 6  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
Tuesday, Sept. 11  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 10 and bring hard copy to class.)
Thursday, Sept. 13  Make time today to view/learn/play with CHAIR SECTION “Rosas Danst Rosas” at http://www.rosasdanstrosas.be/home/ Sept. 13 is your Personal Solo Research Day in studio or the HARN.
Reminder— Friday, Sept. 14 UnShowing #1, 10:40–12:25 pm, G06

Week Five: SPATIAL RELATIONS
Tuesday, Sept. 18  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 17 and bring hard copy to class.) Perform (your version of) “Rosas Danst Rosas” Chair Section.
Thursday, Sept. 20  Midterm solo workshop/ discussion in class today.

Week Six: THE DANCING IMAGE
Friday, Sept. 28  UnShowing #2, 10:40–12:25 pm, G06
Tuesday, Sept. 25  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 24 and bring hard copy to class.); Mid-term Solo Workshop
Thursday, Sept. 27  Score the Mid-term Solo

Week Seven: THE POSSIBILITIES OF MUSIC
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Tuesday, Oct. 2</td>
<td>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 1 and bring hard copy to class.); Scoring Experiments</td>
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<td>Thursday, Oct. 4</td>
<td>Mid-term Solo Workshop</td>
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<td><strong>Week Eight: THE EYES</strong></td>
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<td>Monday, Oct. 8</td>
<td><em>UnShowing: Adjudication #1, 6:30PM, G06</em></td>
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<td>Tuesday, Oct. 9</td>
<td>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 8 and bring hard copy to class); Present Mid-term Solo</td>
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<tr>
<td>Thursday, Oct. 11</td>
<td>Present Mid-term Solo</td>
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<td>Friday, Oct. 12</td>
<td><em>UF BFA DANCE AUDITIONS</em></td>
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<td><strong>Week Nine: PARTNERING SCIENCE &amp; THE MAGICAL OBJECT</strong></td>
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<td>Monday, Oct. 15</td>
<td><em>UnShowing: Adjudication #2, 6:30PM, G06 (Finalize Program Order)</em></td>
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<tr>
<td>Tuesday, Oct. 16</td>
<td>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 15 and bring hard copy to class.)</td>
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<td>Thursday, Oct. 18</td>
<td>Brainstorming for Film Project</td>
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<td><strong>Week Ten:</strong></td>
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<td>Tuesday, Oct. 23</td>
<td>DUE: Brainstorming Results 500-word film treatment hard-copy in class (submitted to Canvas by 6:00 pm Monday, Oct. 22) AND Preliminary Detailed Shot List hard-copy in class (submitted to Canvas by 6:00 pm Monday, Oct. 22)</td>
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<tr>
<td>Thursday, Oct. 25</td>
<td>DUE: Preliminary Storyboard hard copy due in class. Storyboard Workshop In-Class</td>
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<td><strong>Reminder</strong></td>
<td><em>BFA SHOWCASE October 24–28</em></td>
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<td><strong>Week Eleven:</strong></td>
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<td>Tuesday, Oct. 30</td>
<td>DUE: Completed Storyboard hard copy due in class.</td>
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<td>Thursday, Nov. 1</td>
<td>Film Work Day (NO CLASS)</td>
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</table>
Friday, Nov. 2  
*Homecoming Weekend (No school)*

**Week Twelve:**

Sunday, Nov. 4  
*TIME CHANGE– FALL BACK!!!*

Tuesday, Nov. 6  
Film Work Day (NO CLASS)

Wednesday, Nov. 7  
Send a sample of work to Joan by email by 6:00 pm

Thursday, Nov. 8  
“Rough Cut” appointments with Joan

**Week Thirteen:**

Monday, Nov. 12  
*Veteran’s Day Observed (NO UF CLASSES)*

Tuesday, Nov. 13  
“Rough Cut” appointments with Joan

Thursday, Nov. 15  
“Rough Cut” appointments with Joan

**Week Fourteen:**

Tuesday, Nov. 20  
Film Review Day: “Rough Cut” Showing @ Digital Worlds

**Thanksgiving Break**

**Week Fifteen:**

Tuesday, Nov. 27  
Final Work Day (NO CLASS)

Thursday, Nov. 29  
To participate in the Dec. 4 Screening you must email Final Film version with a 2–3 line film synopsis (description) by 6:00 pm on Thursday, Nov. 29. **NO EXCEPTIONS**

Friday, Nov. 30  
*AGBEDIDI OPENS*

**Week Sixteen:**

Sunday, Dec. 2  
*AGBEDIDI CLOSES*

Monday, Dec. 3  
-UnShowing: Final Comp. and BA Project Showing, 6:30 pm, G06-

Tuesday, Dec. 4  
Final Screening @ Digital Worlds @ 12:50 pm

Wednesday, Dec. 5  
*Last day of UF classes*

Thursday, Dec. 6  
Reading Days/Dance Juries

Friday, Dec. 7  
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.

Required Performances 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 assigned SoTD productions with instructions of how to use it to get discount tickets. Viewing of the SoTD plays 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.

• Wednesday, August 22 – Welcome Back Meeting Dance Area Students & Faculty at 6:30PM–8:00PM
• Thursday, August 23 – MOD Dance Ensemble Audition 6:30 – 8:00PM
• Wednesday, August 29 – Faculty works’ Audition 6:30 – 8:30PM
• Thursday, August 30 – Fall BFA 2018 Showcase Audition 6:30 – 8:30PM
• UnShowing #1 – Friday, September 14, 2018 – 10:40 AM – 12:25PM
• UnShowing #2 – Friday, September 28, 2018 – 10:40AM – 12:25PM
• Adjudication #1 – Monday, October 8, 2018 – 6:30 PM – Until
• Adjudication #2 – Monday, October 15, 2018 – 6:30PM – Until (Finalize Program Order)
• Final UnShowing – Monday, December 3, 2018 – 6:30PM – Until

UF Dance Productions

Fall 2018 BFA Showcase – October 24 – October 27, 2018 at 7:00PM; October 28,
2018 at 3:00PM

AGBEDIDI – November 30 – December 1, 2018 at 7:30PM; December 2, 2018 at 2:00PM

UFPA Performing Arts

Jessica Lang Dance – Wednesday, November 7, 2018 at 7:30PM
https://performingarts.ufl.edu/events/jessica-lang-dance/

Santa Fe College Dance Productions

Dimensions Dance Theatre – October 18, 2018 at 8:00PM
https://www.sfcollege.edu/finearts/index.php

The Florida Dance Association Young Dancers Showcase “A” – October 19, 2018 at 8:00PM
https://www.sfcollege.edu/finearts/index.php

The Florida Dance Association Young Dancers Showcase “B” – October 20, 2018 at 8:00PM
https://www.sfcollege.edu/finearts/index.php

Holiday at Santa Fe! – December 1, 2018 at 8:00PM
https://www.sfcollege.edu/finearts/index.php

UF Theatre Productions

The Wolves – September 1 – 23, 2018
Between Riverside and Crazy – September 21–30, 2018
Hairspray – October 19– 28, 2018

UF Box Office #: (352) 392–1653
UF Performing Arts (Phillips Center) #: (352) 392–2787
Santa Fe Fine Arts Hall Theatre #: (352) 395–4181
BFA Dance Auditions
Friday, October 12, 2018

Juries (All BFA Majors, BA –first semester, Fall BA Seniors)
December 6 & 7, 2018

ALL BFA majors and BA majors new to the program as of August 2018 are required to attend an end-of-year conference (Jury) December 6/7 with the dance faculty during Reading Days (the two days following end of classes). Do not make travel plans at this time—grade points will be deducted.

Performance Behavior/Decorum:
• Yes, please dress nice!
• No cell phones/texting at all, ever, never during a performance (unless the show requests it!)
• Represent the SoTD at the show!