

BFA DANCE COMPOSITION 1

DAA2610/8658 (12362) 2 CREDIT HOURS/ FALL 2019/ MCGUIRE STUDIO G-10/ T H 12:50 PM- 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 with peers on shared projects and assignments.

TWO TEXTS AND FOUR PERFORMANCES

- 1) Kleon, Austin. *Steal Like an Artist*. New York: Workman Publishing: New York, 2012. (Review [http://uajourn.pbworks.com/f/How+To+Steal+Like+An+Artist+\(And+9+Other+Things+Nobody+Told+Me\)++Austin+Kleon.pdf](http://uajourn.pbworks.com/f/How+To+Steal+Like+An+Artist+(And+9+Other+Things+Nobody+Told+Me)++Austin+Kleon.pdf) in entirety by class time on Thursday, August 22, 2019).
- 2) Buckwater, Melinda. *Composing while Dancing: An Improviser's Companion*. Madison: University of Wisconsin Press, 2012. (Relevant readings will be made available to you)
- 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 + Master Classes

You are to see BFA Dance, two “couponed”* performances (PIPPIN and AGBEDIDI) and BLACK LABEL MOVEMENT at the Philips Center; and attend all the master classes your schedule allows. Plan to arrive 15-30 minutes early for all shows since late seating may not be available. (Note, if you are performing in a required show you will get “credit” for viewing that show.) Should you have a conflict attending one of the performances, please see me and we will rework your semester viewing plan.

As your time and finances allow, see ALL visiting professional productions and as many SoTD, UFPA Dance, and Santa Fe productions as you can—whether or not they are required. At all performances, say NO to cell phone light, NO to cell phone use, NO to texting (unless the show

requests it!), and YES to being the first one to TURN OFF the PHONE and put it away.

SCHEDULE OF FOUR REQUIRED VIEWINGS:

- Attend the following **COUPON SHOWS***:
[PIPPIN – FRIDAY, OCTOBER 18 – SUNDAY, 27, 2019](#) at 7:30 pm (Sunday 2:00 pm matinee only—no evening performance);
[AGBEDIDI – FRIDAY, SATURDAY AND SUNDAY, NOVEMBER 22-24, 2019](#), Constans Theater.
- Attend a minimum of ONE program of the Fall 2019 BFA Dance Showcase (no coupon available: separate charge). Wed., [OCTOBER 23 – SUN. OCTOBER 27](#) McGuire Pavilion, Studio G06
- Attend **BLACK LABEL MOVEMENT** at the UFPA Phillips Center (UFPA Phillips Center \$10 student tickets are available if you purchase EARLY) [http://performingarts.ufl.edu/students/BLACK LABEL MOVEMENT](http://performingarts.ufl.edu/students/BLACK_LABEL_MOVEMENT)— Fri., October 11, 2019 at 7:30 pm

Alternative performances include:

“CARMEN” at the beautiful Santa Fe College “Fine Arts Hall” — [Fri. and Sat., November 8-9, 2018 at 8:00 pm](#) <https://tickets.vendini.com/ticket-software.html?t=tix&w=cc5d3f5d01e45efac6a75aaac3c774f8>

[ALSO, AT SANTA FE “FINE ARTS HALL”...YOUNG DANCER SHOWCASE, FRIDAY NOV 1 2019](#)

*Note: you’ll receive one coupon for each of three SoTD mainstage shows this semester. To redeem your coupon, present it—along with your UF student ID to O’Connell Center Gate 3 box office—to pick up your ticket in advance. Should any tickets remain available, you may be able to redeem your coupon at the Constans box office on the eve of the show 45” before show time. Unfortunately, lost coupons are not replaceable. Remember: non-coupon SoTD, Phillips Center, or Santa Fe events, require your ticket purchase.

NEED TO CALL THE THEATRE?

UF BOX OFFICE TELEPHONE: (352) 392-1653

UF PERFORMING ARTS (PHILLIPS CENTER) TELEPHONE: (352) 392-2787

SANTA FE FINE ARTS HALL THEATRE TELEPHONE: (352) 395-4181

MATERIALS AND SUPPLIES FEES: \$110

Composition 1 Catalog Course Description

The course introduces improvisation and composition with emphasis on process (note: live + media) and movement elements. Solo choreography (note: emphases on solo vs. group is dependent on class size).

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 practices to build a strong and clear choreographic voice over the course of your undergraduate study. You will practice a range of foundational compositional skills and methods designed to stimulate and challenge you as a maker. You will learn to conceptualize, explore, and invent and (re)invent compelling human movement and practice structuring it as work at the level of Composition 1. You will also practice forming thoughts and ideas about your work and the work of others. You will exercise the critical thinking and speaking skills necessary to articulate mindful and meaningful feedback to foster creativity.

YOUR Objectives ARE

1. To awaken and stimulate your creative process.
2. To pursue a conceptual and corporeal understanding of virtuosic movement invention and structures-building.
3. To apply research skills/experimental methods to inspire (“move”) you to expand your choreographic thinking.
4. To engage your creative process critically, conscientiously, and with rigor.
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. To accept feedback as a gift. Remain open and learn how to creatively use the feedback provided you. (Don’t “blow off” feedback people have worked hard to give you. Not every bit of feedback you receive may immediately seem helpful or important. However, if it helps you newly reflect upon your process, it may help answer your questions about your work.)

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. Develop your in-class prompts and assignments with honesty, integrity, rigor, and daring. Free mental space for fresh thinking and serious play and embolden the environment of learning and discovery for yourself and others. Make it and put it out there... it's OK to make mistakes when learning...mistakes bring new discoveries! And, always...keep UF Dance WEIRD!

COURSE POLICIES:

ATTENDANCE POLICY

You are required to attend every in-class meeting fully engaged as an active learner— meaning that you take responsibility to contribute to — and to enhance — the class learning environment. I will make appropriate accommodations for students who request excused absences or injury arrangements according to UF and SOTD Dance policy.

If you anticipate an absence, notify Dr. Frosch in advance so that the class structure may be adjusted as needed. Should you fail to provide prior notice regarding your unanticipated absence, please contact Dr. Frosch within 24 hours. Religious holidays are excused as per UF policy, for details see:

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

Note, all UF Dance policies apply.

ASSIGNMENTS/EXAM POLICY

All written portions of midterm and final (Capstone) must be submitted to Canvas by 6:00 pm the night before it is due in class and submitted to partner and Dr. Frosch in hard copy in class.

MAKE-UP POLICY

You are fully responsible for all material missed due to any absence. An exam may be made up only upon submission of acceptable documentation.

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, if you are seeking accommodation, contact the office as soon as possible in the term.

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 experience and/or performance please contact me in person, or by cell or text (352-514-1100). I am ready to help you and will also guide you to the many services we have available for students at UF, including Health and Wellness Resources and Academic Resources. Alternatively, you may directly reach out to the following services:

Health and Wellness Resources

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.
- Dean of Students Office: <https://dso.ufl.edu/>
- *Counseling and Wellness Center*: Visit Counseling and Wellness resources: <http://www.counseling.ufl.edu/cwc/> or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need or visit <https://shcc.ufl.edu/>

- *University Police Department:* Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; ufhealth.org/emergency-room-trauma-center.

Academic Resources

- *E-learning technical support:* Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services career.ufl.edu/.
- *Library Support:* cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. teachingcenter.ufl.edu/
- *Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/
- *Student Complaints On-Campus:* sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/
- *On-Line Students Complaints:* distance.ufl.edu/student-complaint-process/
- *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>

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

John Heginbotham

Joya Powell

Ralph Lemon

Camille A. Brown

Hofesh Schecter

Ohad Naharin (Deca Dance 2005)

Kyle Abraham

Trisha Brown

Cynthia Oliver

Jawole Willa Jo Zollar

Jillian Peña

Larissa Velez-Jackson

Helen Pickett

Kate Weare

Pina Bausch

Barak Marshall

Andrea Miller

William Forsythe

Anna Teresa de Keersmaeker

Ron Brown

Stephen Petronio

Rosie Herrera

Faye Driscoll

Raja Kelly

Neta Pulvermacher

Nelisiwe Xaba

Boyzie Cekwana

Lacina Coulibaly

Doug Varone

Sheetal Ghandi

Shen Wei

Pat Graney

Li Chiao-Ping

Tzveta Kassabova

Faustin Linyekula

Nadia Beugré

Robyn Orlin

Susan Marshall

Wally Cardona

Dean Moss

Dance Major Required Performances and Event Dates

Dates / times subject to change – please check dance bulletin board and /or contact appropriate box office.

- Tuesday, August 20 - Welcome Back Meeting Dance Area Students & Faculty at 6:30 pm, G6
- Wednesday, August 21 - Faculty works' Audition at 6:30 pm
- Thursday, August 22 - Fall BFA 2018 Showcase Audition 6:30 pm
- UnShowing #1 - Monday, September 9, 2019 – 6:30 pm
- UnShowing Adjudication #1 - Monday, October 14, 2019 - 6:30 pm
- Final UnShowing - Monday, December 2, 2019- 6:30 pm
- Audition for BFA Program Friday, October 11th, 2019 (All Day)
- UF Performing Arts Center Dance Events: Black Label Movement October 11th at 7:30pm; Dance Alive National Ballet, “Anna Karenina” Thursday, October 24th at 7:30pm and Friday, October 25th at 7:30pm
- Friday, October 18th—Load-in for BFA Showcase
- Saturday, October 19th – 22nd – BFA Showcase Tech and Dress Rehearsals
- Wednesday, October 23rd - 26th at 7pm and Sunday, 27th Program A at 1pm and Program B at 3pm—BFA Showcase Performances (strike follows immediately after last performance)

- World Music Fest, Friday, October 25th at 7pm at Bo Didley Plaza
- Young Dancers Workshop (YDW) of Northern Central Florida, Friday, November 1st and Saturday, November 2nd, 2019 from 7:30 am to 12:30 pm (master classes); YDW PERFORMANCE Friday, November 1st, 2019 at 8pm (performance at Santa Fe College “Fine Arts Hall”).
- Agbedidi, Friday, November 22nd and Saturday, November 23rd at 7:30pm and Sunday, 24th at 2pm in Constans Theater.

BA majors new to the program as of August 2019, other BA majors as assigned, and ALL BFA majors, and are required to attend an end-of-year conference (Critical Response Appointment) with members of the dance faculty during Reading Days (the two days following the end of classes). Dance Majors need to be available for Critical Response Appointments which will be scheduled as needed on December 5 or 6 201

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 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 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 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.

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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.

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

Artifacts Solo (group) to be discussed in Week 2 of class

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*.

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

*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: SCHEDULE (SUBJECT TO CHANGE)

Week One:

Tuesday, Aug. 20 *UF Classes begin!* Course overview and class orientation.

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

Thursday, Aug. 22 Review in ENTIRETY:

[http://uajourn.pbworks.com/f/How+To+Steal+Like+An+Artist+\(And+9+Other+Things+Nobody+Told+Me\)+--+Austin+Kleon.pdf](http://uajourn.pbworks.com/f/How+To+Steal+Like+An+Artist+(And+9+Other+Things+Nobody+Told+Me)+--+Austin+Kleon.pdf)

Week Two: DEVELOPING YOUR PRACTICE & MATERIA PRIMA

Tuesday, Aug. 27 Developing Your Choreographic Practice (Midterm discussion and prep day: I will recommend that over the LABOR DAY holiday you plan time to 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.)

Thursday, Aug. 29 Discuss Ten Modern Dance Choreographers from the syllabus list (I will ask you to name the three characteristics that “grab” you for each of your choices— so bring your computers to demonstrate your favorite moments).

Week Three: DANCING TAKES SHAPE

Monday, Sept. 2 *Labor Day (No school)*

Tuesday, Sept. 3 BRING in your artifacts (bringing in the actual item is BEST, if not write them down/photos) and be ready to DISCUSS and SHARE.

Thursday, Sept. 5 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. 10 View/learn/play with CHAIR SECTION “Rosas Danst Rosas” at <http://www.rosasdanstrosas.be/home/>

Thursday, Sept. 12 Sept. 12 is your Personal Solo Research Day in studio or the HARN.

Week Five: SPATIAL RELATIONS

Tuesday, Sept. 17 Class Showing (your version of) “Rosas Danst Rosas” Chair Section.

Thursday, Sept. 19 Midterm solo workshop/ discussion in class today.

Week Six: THE DANCING IMAGE

Tuesday, Sept. 24 Upending your Dancing Image; Mid-term Solo Workshop

Thursday, Sept. 26 Score the Mid-term Solo

Week Seven: THE POSSIBILITIES OF MUSIC

Tuesday, Oct. 1 Scoring Experiments + Sound

Thursday, Oct. 3 Mid-term Solo Workshop

Week Eight: THE EYES

Tuesday, Oct. 8 Present Mid-term Solo

Thursday, Oct. 10 Present Mid-term Solo

Friday, Oct. 11 *UF BFA DANCE AUDITIONS*

Week Nine: PARTNERING WITH PERSPECTIVES

Tuesday, Oct. 15 Possibilities of Perspectives

Thursday, Oct. 17 Brainstorming for Film Project

Week Ten:

Tuesday, Oct. 22 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)

Thursday, Oct. 24 DUE: Preliminary Storyboard hard copy due in class.

Storyboard Workshop In-Class

BFA SHOWCASE October 23- 27

Week Eleven:

Tuesday, Oct. 30 DUE: Completed Storyboard hard copy due in class.

Thursday, Nov. 1 Film Work Day (NO CLASS)

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

Wed.- Sun, Nov. 21- 25 *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 our current plans and objectives: expect and embrace change! Your regular and attentive attendance ensures you'll be up-to-date and on task!