

DANCE COMPOSITION II

DAA2611/ 2 CREDIT HOURS/ SPRING 2020/ MCGUIRE STUDIO G-11/ 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
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...ask! Please see me in or after class, stop by, 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.

REQUIRED READING, REQUIRED LIVE PERFORMANCE VIEWINGS AND REQUIRED VIDEO VIEWINGS

(There are many viewings—we will use these profitably in your class work! If you are involved in the performance, you will receive “viewing” credit.)

- 1) Buckwater, Melinda. **Composing while Dancing: An Improviser’s Companion**. Madison: University of Wisconsin Press, 2012. (Selected required readings available on CANVAS).
- 2) **Invertigo Dance Theater** “Formulae & Fairy Tales” on February 5th at 7:30pm
OR
Paul Taylor Dance Company on March 6, 2020 (Limited UFPA Philips Center \$10 student tickets are available if you purchase early in the semester—note that this show is DURING UF spring break). <http://performingarts.ufl.edu/students/>
- 3) HMoD 5.0—The Harn Museum of Dance: March 21 from 1–4 pm at the Harn Museum of Art (free).
- 4) **MALPASO Dance Company** (Santa Fe Fine Arts Hall) on March 21, 2020
<https://tickets.vendini.com/ticket-software.html?t=tix&w=cc5d3f5d01e45efac6a75aaac3c774f8>

TWO REQUIRED SoTD PERFORMANCE VIEWINGS

- 5) **DANCE 2020** February 7–16 at 7:30 pm (coupon show)*.

6). **BFA DANCE SHOWCASE** April 1–5 (ONE program of the BFA Dance Showcase is required (separate charge TBD, typically \$9–\$10). BFA Showcase November 2–6, McGuire Pavilion Studio G06.

*You will receive one coupon per show (to exchange with \$2 handling fee for your ticket) for three SoTD shows. 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 easily replaced; tickets for other SoTD and Phillips Center events are to be paid for as advertised. (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.)

(UF Box Office #: (352) 392–1653; UF Performing Arts (Phillips Center) #: (352) 392–2787; SFC Fine Arts Hall Theatre (352) 395–4181)

REQUIRED VIDEO VIEWINGS (CHOOSE TEN EXCERPTS YOU LIKE TO GRASP A “MOVEMENT SIGNATURE” FOR EACH)

You are required to see the work of your choice of TEN choreographers below (I recommend beginning with the bolded choreographers, if you are not already familiar with them):

Crystal Pite
Ralph Lemon
Camille A. Brown
Hofesh Schecter
Ohad Naharin (Deca Dance 2005)
Kyle Abraham
Trisha Brown
Cynthia Oliver
Jawole Willa Jo Zollar
Stephen Petronio
Rosie Herrera
Faye Driscoll
Raja Kelly
John Heginbotham
Nelisiwe Xaba
Boyzie Cekwana
Salia Sanou
Doug Varone
Sheetal Ghandi

Jillian Peña
Helen Pickett
Kate Weare
Pina Bausch
Barak Marshall
Andrea Miller
William Forsythe
Anna Teresa de Keersmaecker
Ron Brown
Shen Wei
Pat Graney
Li Chiao–Ping
Tzveta Kassabova
Faustin Linyekula
Nadia Beugré
Robyn Orlin
Susan Marshall
Wally Cardona
Dean Moss

SOTD REQUIRED UnShowings, Auditions, Load–In and Strike for ALL DANCE MAJORS

Welcome Back Dance Meeting for all Dance Majors – Monday, January 6, 2020 at 6:30pm–8:00pm in Studio G–6

Audition – Thursday, January 9, 2020 – Spring 2020 BFA Showcase (arrive 6:15PM) 6:30 PM – 8:30 PM in Studio G–6

First UnShowing – Monday, February 24, 2020 at 6:30 PM – 8:30 PM in Studio G–6

The Harn Museum of Dance (HMod 2.0) UnShowing – Friday, March 20, 2020 at 10:40 AM– 12:35PM in Studio G–6

Adjudication Showing: Monday, March 23, 2020 at 6:30pm – until finish in Studio G–6

Dance 2020: February 7 –8 at 7:30 PM, February 9 at 2:00PM, February 11 – 15 at 7:30 PM and February 16 at 2:00PM

The Harn Museum of Dance (HMod 5.0) – Saturday, March 21, 2020 at 1:00 PM – 4:00PM

March 27th – Load in for BFA Showcase at 9:00AM in G–6 (YOU MUST ATTEND LOAD-IN)

Spring 2020 BFA Showcase – Wednesday, April 1 (Program A at 7:30pm); Thursday, April 2 (Program B at 7:30pm); Friday, April 3 (Program A at 7:30pm); Saturday, April 4 Community in Motion Performance (2:00PM –Free performance)*; Saturday, April 4 (Program B at 7:30pm); Sunday, April 5 (Program A at 2:00pm)

STRIKE Sunday, April 5 (Program B at 4:00pm) (YOU MUST ATTEND STRIKE following last performance)

Final UnShowing : Monday, April 20, 2020 at 6:30 – 8:30PM in Studio G–6

ADDITIONAL RESOURCES

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

COURSE DESCRIPTION

Practice and study of basic compositional crafting, emphasizing solo and small group works.

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

Fees apply as per UF regulation.

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 modified since your presence and participation is important to the whole class. Should you be unable to email prior, you are asked to email me re; 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 2 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 OF CLASS AND REQUIRED PERFORMANCES ARE MANDATORY, FULL CLASS PARTICIPATION, RESEARCHER'S MINDSET, SUBSTANTIVE PREPARATION, MEANINGFUL CONTRIBUTIONS, INTEGRATED CORRECTIONS.

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 group 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.

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

III. FINAL: CREATION AND PERFORMANCE OF MULTI-SECTIONED GROUP WORK: 30 PTS (Prel. Proposal; Worktime and 2 Presentations)

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 II TOPICAL OUTLINE

Week One: INTRODUCTION AND COURSE OVERVIEW

Week Two: DEVELOPING YOUR PRACTICE & FINDING MATERIA PRIMA

Week Three: TEN CHOREOGRAPHERS ASSIGNMENTS

Week Four: TEN CHOREOGRAPHERS ASSIGNMENTS

Week Five: TIME COMPRESSES; TIME UNFURLS

Week Six: SPACE COMPRESSES; SPACE UNFURLS

Week Seven: SCORING CHOREOGRAPHY AS MUSIC

Week Eight: THE EYES — GESTURE EMBODIES THE WHOLE

Week Nine: PARTNERING SELF and OTHER

Week Ten: PARTNERS CONVERGE TO GROUP

Week Eleven: SPATIAL RELATIONSHIPS

Week Twelve: GROUP WORK

Week Thirteen: FINALS PREP

Week Fourteen: FINALS PREP

Week Fifteen: FINALS SHOWING

Week Sixteen: *UnShowing: Final Comp. SHOWING*

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.