

Dance Composition 1

DAA 2610 / 2 Credits

Monday/Wednesday 12:50 - 2:20

O'Connell Center

Instructor of Record:

Dante Puleio dpuleio@arts.ufl.edu

*EmailPolicy: Ufl.edu only.

Name & class to appear in the subject line

Office: Nadine McGuire Theatre and Dance Pavilion

Hours: T/Th 3-5pm

Phone: 352.273.0516

Course Objectives:

- Create a brave space to work and learn how to take educated and well-informed risks.
- Develop the creative voice and individuality
- Develop an understanding of space, time and effort for movement generation and manipulation
- Develop tools to clarify personal perspective.
- Explore how to structure choreographic material for solo, duet and group work.
- Deepen insight and understanding of your body, mind and environment.
- Identify and develop your relationship to words, sounds and music.
- Identify aesthetic preferences in choreographic styles and processes.
- Develop vocabulary to speak about the experiences of what is being done and what is being seen.
- Investigate how the strategies and discipline of the creative process can be impactful on more than dance making.

Course Description:

To understand the choreographic process, develop tools to generate movement and create an abstract/literal narrative arc. Develop the language to discuss creative process and product.

Session Breakdown:

Jan 6

Welcome to the space. Improv movement in space study. Walk, stand, sit (and watch), run, lay.

Journal, Discuss.

Review syllabus: Discussion of class objectives, journal about personal intentions and goals for the semester. Discuss choreographic experience, interests, share and try to define thoughts on what dance is and isn't.

Doris Humphrey: If it can be said why dance it?

Jan 8

Welcome to your body: Task based improvisation exploring the folding and unfolding the joints, limbs, and spine. Create short study using material from exploration to include fast and slow movement, level change and traveling through space. Group showings, discuss findings. List of tools people employed that made it interesting to watch. Journal list for tool box. Think about anything you may have learned from pedestrian space improv.

Jan 13

Learning from the Masters: lecture and studio practice:

Lecture/research: In groups, in-class research of a choreographer, followed by a brief presentation on the choreographer's life, noted works, process, impact on the dance world, predecessors and successors.

Tools they use in their work that catch the eye. Make plan for the following class to create an ode to the choreographer. Follow them on IG.

Jan 15

Regroup for Choreographic endeavor:

Creative investigation: Create a group work based on the researched choreographers' process; an ode to their style or technique for which they are known, a physical manifestation or engagement with their approach/material/vocabulary. Develop and set movement, present and record material for review.

Discussion of tools employed that were interesting or not. Reinvestigate in-process works with feedback. Decide if we want more time or move on.

Jan 22 (no monday class/holiday)

Improv using a variety of Laban/Hackney/Bartenieff principles, near/middle/far reach space, spatial planes and effort chart. Harvest material from improv and develop study considering time/space/effort.

Small group showings of investigation. Focus on effort graph.

Create, show, discuss, refer to tools from toolbox, pedestrian space, limb and spine investigation, masters

Doris Humphrey: Are you rearranging steps you already know or creating new ones?

Homework: watch life, observe relationships between people in daily life.

Jan 27

Space workshop: Time/Space/Effort discussion. Look at walking patterns in space, what does walking stage left to right mean to you, what does walking straight down stage signify, what if the performer moves slowly or quickly, how does it change if the walking is labored or free

Assignment part 1: Create a map based on your life observations

Assignment part 2: use effort graph solo study material to bring floor pattern to life.

Show, discuss

Jan 29

Meet at the Harn, take pics, find work/images/shapes/ideas that inspire

Feb 3

Review images from Harn. Group warm up, lead into improv using images from Harn

Assignment: Create solo study based on museum inspiration, refer to what you learned of the masters, effort chart, use of spatial patterns

Feb 5

Lab: Rehearse, work in small groups get feedback, apply, show again

Feb 10

Partner up, exchange information

Feb 12

Rehearse and show

Feb 17 Music improv exploration

Music improv, using phrase against or with a variety of musical selections. Accentuate specific musical counts, 1 or the 3, repeat until new number(s) are called, change music from 4/4 to 3/4 to 6/8 to 5/4 etc play with different accents, upbeat, downbeat. Take notes. Discuss.

Assignment: 10 body parts/10 action items, 10 min to create phrase combining them to fav song.

Show, discuss, journal

Feb 19

How to evolve work to create arc. Repeat phrase allowing it to morph. Create solo with same movement material but performed with 2 different musical selections, purposely connecting to the sounds, focus on bringing music to life, create, show, give/get feedback, apply, work and show

Feb 24

“I am” improv/Journal

Action drive improv

Assignment: Create a solo study with poem of I am’s using the action drives

Refer to what you learned of the masters, effort chart, use of spatial patterns, and from working with partner and rhythm. Find a 3rd piece of contrasting music, something different from the other 2 from the last exercise

Feb 26

Rehearse. Group showing.

Give assignment for return. Include feedback session and more studio time.

SPRING BREAK

Mar 9 & 11

Watch Anima.

Learning from contemporary masters.

Research contemporary choreographer, create a presentation and contemporary ode, put both on film and submit.

Mar 16

Showing of films

letter of gratitude

partner work push/pull, negative space, puzzle piece, platforms of support

Mats Ek discussion

Mar 18

Create solo study based on letter. Record.

Saturday, Mar 21. HMoD 5.0 Performance

Mar 23 & 25

Turn solo study into duet using partner work

Lab time: create, feedback, apply

Homework: bring in prop for Monday

Mar 30 props

Apr 1 show

Apr 6 humor

Apr 8 show

Apr 13 final development workshop

Apr 15 lab time

Apr 20 final showing

Apr 22 final showing

Dress Policy:

Attire in class should be neat, clean and allow for clear execution and observation of alignment and movement. Hair should be secured to allow for a full and vigorous moving. Please do not wear watches, apple watches or jewelry that might be harmful, a distraction or inhibit movement.

Course Policies

Attendance:

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance and engaged class participation refer to entering the classroom present, alert and contributing to the class through movement and discussion.
- In the case of extended health issues refer to the Injury and Illness Policy in the SoTD 2019-2020 handbook (SoTD website) and included in the syllabus.
- 5 absences, excused or unexcused, results in automatic failure.
- All undocumented absences are unexcused: each excused absence = 5 point deduction. Excused absences may include those related to illness/ injury and are documented by a medical professional. Events related to emergencies or professional obligations should be discussed with your instructor. (See Make-up policy for more information on excused absences.)
- For your safety and the focus of the class, you may not join class if it has already started. If you are late 2 points will be deducted from your final grade.
- If you should leave class early 3 points will be deducted from your grade.
- If unable to dance but still attend, with instructor permission you may actively observe class.
- UF approved religious days are excused and do not need to be made up, travel time not included.
- **You are responsible for material covered during your absence.**
- Medical withdrawal will not be supported without approved documentation. An incomplete is only considered by UF Dance in extreme cases and is not available in technique classes.

Make-up Policy:

- There are no makeup options for unexcused absences
- Absences from written exams, quizzes, midterms, and finals may only be made up with approved documentation.
- To earn credit for an excused absence (amount of credit determined by instructor):
 1. Immediately after your return to class, turn in approved legal documentation to the instructor. If you need the original documentation the instructor will accept copies.
 2. Make up the class with an approved assignment submitted on the required date.

In the UF Dance Program, 3 unexcused absences will reduce your grade one letter. (from A to B). Each subsequent unexcused absence lowers your grade by half letter (B to B-). After 5 unexcused absences the student may not return to class and will result in automatic failure of the course. A student with medical documentation may apply to UF for medical withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (Excuse note policy)

<http://dso.ufl.edu/> (Dean of Students)

Process Showings:

This semester will focus on movement generation through a variety of approaches resulting in solo, duet and group work studies. This work examines the creative process, thinking, speaking and writing. There will be several showings of your work throughout the semester.

Journals:

A journal will be kept throughout the semester to record class prompts, exercises and experiences. The journal should also include but not be limited to observations and inspirations. Your journal will act as the basis for your final assignment and reflection paper.

Unshowings:

Unshowing schedule is below.

*Missing an Unshowing will count as an unexcused absence.

Performances:

Composition I will attend Dance 2020, one BFA showcase performance, one theatre showcase and one professional show at the PCPA. (Sched of events below, plan accordingly.)

*Please email pic or bring in ticket for proof of attendance.

*Missing a performance will count as an unexcused absence.

Writing Assignments:

Critical responses to Dance 2020 and the BFA showcase will be due one week after final performance via email.

Final reflection paper/artist statement pertaining to your final work will be due Monday, April 27, 2020.

Specifications: Papers must be typed, double-spaced, 12pt font, 2-3 pages and proofread.

Please submit via email to dpuleio@arts.ufl.edu

Heading on google or word document should appear:

Name
Class
Date
Title

*All dance titles are *italicized*.

*Quotes and references to be annotated.

*No late submissions accepted

Here is a helpful guide to review when writing your critical response:

<https://libguides.dixie.edu/c.php?g=57906&p=371841>

If you would like help with your written work for grammar/content:

<https://writing.ufl.edu/writing-studio/for-students/schedule-an-appointment/>

Evaluation:

Attendance and Class Participation :	40 points
Process Showings:	20 points
Dance 2020 Critical Response:	10 points
BFA Critical Response	10 points
Final	10 points
<u>Reflection Paper:</u>	<u>10 points</u>
Total:	100 points

A 93-100

A- 90-92

B+ 86-89

B 83-85

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

Fail 59 and below

Rubric for Assessing Student Participation

	Exemplary (90%- 100%)	Proficient (80%-90%)	Developing (70%-80%)	Unacceptable (<70%)
Frequency of participation in class	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
Quality of comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., I love it , I hate it , Its bad etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others remarks. Occasionally needs encouragement or reminder from T.A of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

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 will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking 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:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Netiquette: Communication courtesy: All members of the class are expected to follow the rules of common courtesy on all email messages, threaded discussions and chats.

<http://biostat.ufl.edu/resources/e-learning-resources/e-learning-basics/etiquette-online/>

Getting help:

E-Learning contact the UF Help Desk:

learning-support@ufl.edu

352.392.help (option 2)

<https://elearning.ufl.edu/>

Any requests for makeups due to technical issues must be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You must email your instructor than 24 hours of the technical difficulty if you wish to request a makeup.

Other resources:

<https://distance.ufl.edu/getting-help/>

Healing and Wellness Resources

Disability resource

Student concerns and complaints

Library help desk support

Counseling:

<https://counseling.ufl.edu/>

Performance Details:

The McGuire University Box office will open 45 minutes prior to the opening of each Constans Theater or Black Box production. All primary box office activities are handled at:

Stephen C. O'Connell Center, Gate 1

Hours: Tuesday - Friday 12-5pm, Saturday 10am- 2pm (no Mondays)

You will receive a voucher/coupon with instructions at the beginning of the semester for SoTD productions.

UF Events and Performances

Welcome Back meeting

Monday, January 6, 2020 at 6:30pm-8:00pm in Studio G-6

BFA Showcase Dancer Audition

January 9 at 6:30pm in G6

Audition for BFA Program

January 24, 2020 (all day) in G6

Unshowings

1 – Monday, February 24, 2020 at 6:30 PM – 8:30 PM in G-6

(Not required) The Harn Museum of Dance (HMod 2.0) UnShowing – Friday, March 20, 2020 at 10:40 AM- 12:35PM in G-6

2/Adjudication – March 23, 2020 at 6:30pm in G6

3/ Final – April 20, 2020 at 6:30pm in G6

Dance 2020

SoTD Black Box

February 7-8 at 7:30pm and February 9 at 2pm

February 11-15 at 7:30 and February 16 at 2pm

B.F.A Showcase

April 1- 4 at 7:30pm and April 5, 2 and 4pm (Program A/2pm and Program B/4pm)

Strike following last performance

UF Theatre Productions

Harn Museum Performance (HMoD 5.0)

Performance: Saturday, March 21, TBD 1-4pm

UF Performing Arts Center Dance Events

National Ballet Theater of Odessa

Romeo and Juliet

January 8th at 7:30pm

Invertigo Dance Theater

Formulae & Fairy Tales

February 5th at 7:30pm

Dance Alive National Ballet

Loveland

February 14th at 7:30pm

Paul Taylor Dance

March 6th at 7:30pm

Dance Alive National Ballet

Athletes of God

April 2nd at 7:30pm

April 3rd at 7:30pm

National Water Dance

April 18th at 4pm, location in GNV to be determined

Leela Dance Collective

SPEAK

April 21st at 7:30pm

Santa Fe College

Malpaso is performing at SF on Saturday, March 21st at 7:30pm. They are performing Tabula Rasa and a new work by Mats Ek, among others.

Here's a link to tickets:

<https://tickets.vendini.com/ticket-software.html?t=tix&w=cc5d3f5d01e45efac6a75aaac3c774f8>

UF Box Office #: (352) 392-1653

UF Performing Arts (Phillips Center) #: (352) 392-2787

SFC Fine Arts Hall Theatre (352) 395-4181

General Information

Student Injury and Illness policy:

The Dance Area of SoTD believes that physical and mental well-being is paramount to success and all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response ensures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals or performances, the 5 steps of the Injury and Illness policy are to be followed:

1. The student is required to see a healthcare professional immediately
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the healthcare professional that explicitly states the duration of the injury, and or the amount and type of activity recommended.
3. Following the appointment with the healthcare professional the student is required to bring medical recommendations and related documentation to the attention of their instructor for discussion
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF Dance activities, classes, events, performance, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also withdrawal from all performance related activities
5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss a dance class due to an injury. The student is expected to follow the Student Injury and

Illness policy even if performances take place beyond the scope of SoTD including with another UF professional or community performing group etc.

Strike

If involved in an SoTD produced production there is required attendance at the production Strike, as stated in the current SoTD production handbook:

- Strike is restoring the stage to its original condition. This mainly consists of the breakdown of technical components of a production.
- Strike typically takes place immediately following the performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional safety equipment may be required depending on the task.
- Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician and Technical Director or Scenic Studio Supervisor
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from the Strike.
- Cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are required to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad actors must sign out with the Stage Manager before leaving.
- Only the Technical Director may approve of absence from Strike. Under extenuating circumstances may a student be excused from or permitted to leave early from Strike. If the student is excused from a required strike or leaves early from Strike, the Strike must be made up by one of the three following options:
 1. The student must participate in two strikes within the current academic semester.
 2. The student must participate in one strike and serve six hours in the shop within the current academic semester.
 3. The student must have 12 hours in the shop with the current academic semester.
- If the student does not adhere to the above penalties for missing Strike or leaving early from Strike or if the student misses or leaves Strike early without approval of a Technical Director the student will be:
 1. Ineligible for theater and dance scholarships.
 2. Ineligible to be cast in school of theater and dance productions for the upcoming semester.
 3. Ineligible to register for classes.
 4. If enrolled in any section of P&P the student's grade will be lowered.
 5. If enrolled in Senior Project the student's grade will be lowered.

6. If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade will be lowered.
7. If enrolled in West African Dance or World Dance (Agebidid) the student's grade will be lowered

Please note: Our work in the studio is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touching, to correcting alignment and/or relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

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