

# DAA 2611: SPRING 2021 DANCE COMPOSITION 2 (BA DANCE MAJORS)

DAA2611/ section78335 class24350/ 2 CREDIT HOURS/ SPRING2021/ ONLINE ZOOM/ T,R 12:50 pm -  
2:45 pm and M/Period 11 -E 2(6:15 pm-9:00 pm)  
UP-TO-DATE CLASS SYLLABUS POSTED ON <https://elearning.ufl.edu/>

PROFESSOR Dr. Joan Frosch

CONTACT UF email [jfrosch@arts.ufl.edu](mailto:jfrosch@arts.ufl.edu); office phone:352-514-1100  
I prefer you message me through CANVAS

VIRTUAL OFFICE HOURS Monday 2:30-3:00 pm, Wednesday 2:30-3:30 pm, and by appointment

## COURSE COMMUNICATIONS

Communication is a key practice in this class. Opening your thinking and aesthetics to build the resources necessary to communicate as a 21<sup>st</sup> century artist will guide your development. Embrace the opportunity to grow through the points of view of the arts and artists we will encounter in class. Listen closely to the diverse life experiences and points of view as they arise in our class and our SoTD Town Halls this semester. Your peers and professor are variously engaged in lifting the curtain on pressing societal themes of racial justice, Women's and LGBTQIA rights, immigration, legal status, religious expression, ableness, global inequities, climate crises, and other, etc. I am particularly committed to making this class an Anti-racist space and seek your attention, commitment, and your help to find points of connection for all students. Whenever in doubt, *communicate*. If you have a question, ask. Please never hesitate to message me on Canvas: use the subject line to ask your question and the body of the message for additional information. Stay on task and in good communication with peers on shared projects and assignments and in the deeper conversations we can engage in with love, honesty, and hope.

Due to a temporary disability, Dr. Joan will dictate most written communications. Dictation delay and mistakes are unintentional and regretted in advance. Additionally, please be patient as Dr. Joan will attempt to return your message within 48 hours.

ONE REQUIRED TEXT, ONE RECOMMENDED TEXT; Additional Resources per e-learning site; AND TWO REQUIRED UF PERFORMANCES AND TWO REQUIRED Joyce Theatre "STREAM THE STAGE" performances

Required Text: The Place of Dance: by Andrea Olson with Caryn McHose  
(Link in Comp 2 Canvas site)

Recommended Text (for those students who are previously unfamiliar with the author): 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) ).

## ADDITIONAL RESOURCES

Class materials are made available to you on our e-learning site; you are expected to research additional sources to support some assignments, particularly your midterm and final

Two Required Performances this semester will take place this semester highlighting UF dancers. SoTD performances of Dance 2021 and BFA Showcase (See Dance Area Schedule in this syllabus).

Two Required Streamed Performances of your Choice from <https://www.joyce.org/bringdancehome>

## UF CATALOG DESCRIPTION

Practice and study of basic compositional crafting, emphasizing solo and small group works (note: live + media). Lab fees apply: <http://aa.ufl.edu/policies/material-and-supply-fees/>

## PREREQUISITE KNOWLEDGE AND EXPECTATIONS FOR DAA 2611

DAA 2610 or Instructor Permission

At the level of composition 2, you are expected to engage with class material as a mature and active maker who shows up courageously for yourself and the class. Assert your place as a curious and creative BA major dedicated to process, and embrace (even weird!) class assignments as opportunities to experiment, innovate, reinvent, and amplify your craft as a choreographer. Through the quality of your class preparation, dedication to process, embodiment, and reflection, you advance your learning and the learning community as a whole.

## PURPOSE OF COURSE

The purpose of the course is to stretch the dimensions of your growing choreographic voice and ... to nourish the voice of your peers, as well. The course will engage you in a progression of compositional tools including varied interdisciplinary prompts from allied art forms such as music composition, visual art, film, literature, and architecture. This approach is designed to stimulate and challenge your creative potential and amplify your voice as a choreographer; to scaffold a substantial work in dance, we must create well beyond “steps” or “moves.” As you sharpen your craft, you will become aware of/challenge/examine your movement/dance habits or “unconscious” body patterns, which you may then choose to use selectively and/or subvert! Your growing ability to research, conceptualize, explore, and (re)invent human movement will be formally assessed in solo/ small group works (duet or trio), and film/environmental works. Your development should also position you to “read” and assess composition with greater acuity, form thoughts and ideas about material with precision (to meticulously find the possibilities of moments of awe, if not inspiration), and exercise the critical thinking and speaking skills necessary to receive and articulate meaningful feedback to both foster and assess work.

## Student Learning Outcomes in the BA Dance PROGRAM

### Content

*Develops competency in the terminology, concepts, methodologies, and theories of dance studies, and knowledge of varied applications of dance.*

### Critical Thinking

*Analyzes and fosters dance studies inquiry in correlation with diverse creative, historical, social,*

*cultural perspectives, and/or other disciplinary perspectives.*

Communication

*Develops and articulates—in writing and/or practice—applications of dance studies.*

### About TEACHING and LEARNING in Dance Composition

Composition 2 is my absolute favorite course to teach. It is my goal to provide you an atmosphere of creativity, growth, and learning that has the potential to make real meaning in (and throughout) your life. I warmly invite you to contribute to building a real community of learners in this online class. I have developed a methodical set of “small stakes” processes in which to root your work in the first half of the semester. Trust these processes in the knowledge that they will reap rich rewards for you in the continuous assessment category (which is worth half of your grade) and in your midterm and final projects. To build a sturdy foundation, approach these early prompts with honesty, integrity, rigor, and daring. Committing to these processes with trust and vulnerability will prepare you for the bold and serious play we turn to in our midterm and final discovery projects. The discovery phase—or part two of the semester—is for YOU to consolidate your processes into short but cohesive works according to rubrics we develop as a class community. And, remember, it is always OK to make mistakes when learning. In Navajo weaving, the finest weavers make sure to include a mistake in the weave since only God is perfect. In fact, mistakes help us to make new discoveries—ask any creative out there! The Navajo aesthetic should also remind you of something else: the rigor and energy of your uniqueness is WELCOMED here! May Composition 2 become your favorite course and help you to keep UF Dance WEIRD!

### 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 developing structures to compose cohesive work.
3. To learn and apply Comp 2 research skills (per Canvas) 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.

## 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 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 may be needed. Should you be unable provide prior notice regarding your unanticipated absence, please contact Dr. Frosch within 24 hours, or as soon as possible—I will be worrying about you until I hear from you! Religious holidays are excused as per UF policy, of course, for details see:

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

**Please note-** The following policy for SoTD Dance was created in response to the COVID-19 pandemic \* and is adapted for this online course.

- Students can take 2 absences with no documentation with no penalty to the attendance portion of the final grade. The student is fully responsible for the material, however.
- If unexcused, a third absence, will result in a 5% deduction from the final grade.
- Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion.
- Students are fully responsible for all material missed due to any absence.
- If the student contacts the instructor as soon as possible to determine the best course of action, no documentation will be required of the student who must miss class due to COVID-19 preventions.

\*Excused absences include: illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and statement that an absence from class is warranted and when the return to class activity is expected, provider's name and signature), serious family emergencies,

special curricular requirements (e.g., judging trips, field trips, professional conferences, professional school interviews), military obligation, severe weather conditions, participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena).

## 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.

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 STATEMENT OF ONLINE COURSE EVALUATION PROCESS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals.

### 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](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://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/](http://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](http://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](mailto:helpdesk@ufl.edu).
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services [career.ufl.edu/](http://career.ufl.edu/).
- *Library Support*: [cms.uflib.ufl.edu/ask](http://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/](http://teachingcenter.ufl.edu/)
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/)
- *Student Complaints On-Campus*: [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/)
- *On-Line Students Complaints*: [distance.ufl.edu/student-complaint-process/](http://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>

## GRADING POLICIES

### 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%** Canvas Solo Rubric	89-86=B+	B+=3.33
Final: 30%*** Canvas Chor. Production Rubric	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.

## TOPICAL OUTLINE

Week One:	INTRODUCTION AND COURSE OVERVIEW
Week Two:	DEVELOPING YOUR PRACTICE & DISTILLING MATERIA PRIMA
Week Three:	INITIAL CHOREOGRAPHERS ASSIGNMENTS: EXCAVATING LIGHT
Week Four:	INITIAL CHOREOGRAPHERS ASSIGNMENTS: WORDS MEAN
Week Five:	MUSIC/MOVEMENT/TIME COMPRESSES; TIME UNFURLS
Week Six:	SOUND/SPACE COMPRESSES; SOUND/SPACE UNFURLS
Week Seven:	SCORING CHOREOGRAPHY AS MUSIC
Week Eight:	MIDTERM— GESTURE EMBODIES THE WHOLE
Week Nine:	SELF and OTHER
Week Ten:	EXCAVATING LIGHT
Week Eleven:	RELATIONSHIPS TO ENVIRONMENT/Architecture of the Body
Week Twelve:	GROUP WORK
Week Thirteen:	FINALS PREP
Week Fourteen:	FINALS PREP
Week Fifteen:	FINALS SHOWING

## REQUIRED EVENTS FOR DANCE MAJORS

January 11 —	First day of classes – Welcome Back Meeting 6:00-7:30 PM
January 13-14—	Spring BFA Showcase Auditions
January 14-17—	DIAS Guest Residency w/ BFA Alumna Ryan-Olivia Lundry (McCoy)
January 18 —	No classes. Martin Luther King, Jr. Observed
January 22 —	BFA Dance Auditions (online)
February 4 --	SoTD Town Hall 1-2:45pm
February 19 —	Guest Laurie Uprichard 9:35-10:25 am (Dr. Frosch's classes)

February 22 —	UnShowing #1 (TBC)
February 25 —	Recharge Day (Dr. Frosch's Comp 2 class)
March 1 —	UnShowing #2 (TBC)
March 24—	Recharge Day (Dr. Frosch's Senior Project and Directed Study)
March 26-28 —	Dance 2021
March 31 —	SoTD Town Hall 1-2:45pm
April 2—	TBD
April 15-18 —	Spring BFA Showcase
April 19 —	Disaster and the Body event (Michelle Gibson and artists of Y No Había Luz) TBD
April 21 —	Classes End
April 22-23 —	Reading Days

*SPECIAL NOTE*

BA majors brand new to the program as of January 2021, other BA majors as assigned, and ALL graduating BA majors, and are required to attend an end-of-spring semester conference (Critical Response Appointment) with members of the dance faculty. Critical Response Appointment dates and instructions will be emailed to you by the coordinator of the dance program, Augusto Soledade, when plans are finalized.

