

University of Wisconsin-Stevens Point  
College of Fine Arts and Communication  
Department of Theatre and Dance

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Autumn Semester 2018

**Dance 302—Composition II**  
**Tuesday & Thursday 2:30-4:20**

Office Hours: Mondays 3:30-5:00 and Thursdays 11:30-1:30. Or by appointment.

Required Text For Purchase: And Then You Act, Anne Bogart

Recommended Text For Purchase: A Choreographer's Handbook, Jonathan Burrows

**Final Exam: Monday, December 17<sup>th</sup>, 10:15-12:15 Final solo performance TBA**

**Course Description**

This course is designed for the dance major and focuses on solo composition as a tool for self-expression. You will explore a variety of choreographic devices, forms, and ideas while crafting short studies and longer dances. The course is designed to support multiple approaches to composition while encouraging the development of a unique artistic voice.

**Course Learning Outcomes: Students will be able to:**

- Create and expand personal movement vocabulary.
- Identify and demonstrate a range of choreographic devices.
- Thoughtfully discuss and critique your own and others' choreography.
- Write about and assess your own and others' choreography.
- Develop, analyze and assess your creative process while working through several drafts of a composition.
- Apply, practice and develop a personal approach to movement invention, choreography, and performance.
- Prepare talking points from assigned readings and bring handwritten or typed notes from the readings to class.
- Create solo dances as a means of personal expression.

**These course outcomes are related to the following Program Learning Outcomes:**

Achieve full physical expression

- Develop a personal approach to physical expression.

Explore artistic experimentation

- Identify the fundamental principles of composition and theoretical studies.
- Identify and Solve creative problems.
- Apply knowledge of composition and theoretical studies.
- Differentiate between types of artistic processes.
- Choreograph original group and solo dances.
- Describe, Interpret, and Analyze one's own and others' artistic work.
- Evaluate one's own and other's artistic work.

Cultivate contemporary inquiry that is culturally relevant and historically grounded

- Recognize important people, artistic works, and ideas that contribute(d) to the historical, current, and cultural perspectives of dance.
- Discuss and Employ current theoretical approaches to contemporary thinking in dance.
- Articulate an individual point of view about current trends and perspectives in the global dance field.
- Interpret, Analyze, and Critically Appraise a variety of artistic work within a cultural context.

Prepare to communicate, contribute and lead as global citizen artists

- Identify one's desired roles (performer, choreographer, administrator, advocate) in the field of dance.
- Create original work that contributes to the future development of the field.
- Employ critical and creative thinking to continue questioning, learning and contributing to the global dance culture.

**DNCE 302: Composition II fulfills part of the General Education Program's Communication in the Major Learning Outcomes in the following ways:**

- Apply discipline-specific standards of oral and written communication to compose an articulate, grammatically correct, and organized presentation/piece of writing with properly documented and supported ideas, evidence, and information suitable to the topic, purpose, and audience.
  - Consistently speaking in complete sentences.
  - Developing the awareness to speak in "I" statements.
  - Participating verbally during each class.
  - Developing the ability to describe in detail what they see in terms of composition principles and design and, as much as possible, doing so free of personal opinion.
- Critique their own and others' writing/oral presentations to provide effective and useful feedback to improve their communication.
  - Thoughtfully discuss and critique your own and others' choreography.
  - Write about and assess your own and others' choreography.

**Course Content**

The course content focuses on the development of structured solo assignments. Assignments are designed to explore the range and possibilities of the BSTERs (body, space, time, energy, relationship) and PODs (harmony, unity, variety, contrast, repetition, balance, climax, proportion, sequence, transition), choreographic strategies and external form. Choreographers often create and perform first and second drafts of their studies. Later in the semester choreographers will show several drafts of longer projects.

**Course Requirements**

- Complete all required drafts of each assignment
- Participate physically and verbally
- Complete reading and writing assignments
- Participate in final class showing, TBA

**Discussing and Responding**

Discussing and responding to our own and others' work are essential elements of our training and on-going development as choreographers. This aspect of work is a dialog. I encourage all students to remain open to the process. Working with information cumulatively, from class to class, is a great way to grow throughout the semester. To develop fully as choreographers, it is also important for us to thoughtfully write about what we see. Course readings provide a historical frame for our work as contemporary choreographers and serve as effective examples of dance writing and criticism.

**Participating Outside of Class**

**Outside of Class Performance Attendance Requirements**

Students are **expected** to attend all Department of Theatre & Dance productions:

- *Cat On A Hot Tin Roof* (NFAC Studio Theatre), October 12-14, 17-20
- *Heathers* (NFAC Jenkins Theatre), November 9-11, 14-17

You are **required** to attend

- *Afterimages 2018* (NFAC Jenkins Theatre), December 6-9
  - *Afterimages Unplugged* (NFAC 130), October 27-28

Writing assignments may be assigned to performances. Details will be given as each performance approaches.

Performance Calendar link: <http://www.uwsp.edu/theatre-dance/Pages/Productions/default.aspx>

Box office: [http://uwsptickets.universitytickets.com/user\\_pages/event\\_listings.asp](http://uwsptickets.universitytickets.com/user_pages/event_listings.asp)

**Attendance Policy**

- This is a lab/performance course. Consistent attendance and full participation are essential. You are expected to be on time and to stay for the entire class.

It is the dance program policy to allow no more than two (2) absences. Six (6) absences result in a failing grade.

Frequent tardiness will not be tolerated and will lower your grade. Two (2) tardies will be counted as one (1) absence.

Each additional absence will lower your grade a full letter grade (A to B, etc.). You are required to contact me prior to

class either by email or phone if you are going to be absent. You are responsible for keeping track of your number of absences. Make-up classes are not allowed.

If, during the semester, you are injured or ill and cannot participate in class by dancing but are well enough to attend and observe with alertness, you will receive full credit by coming to class and offering clear and useful feedback to your peers. You may observe class up to two times. Additional observations will be considered on a case-by-case basis, and may affect your grade.

### **Dressing to work in class**

As dancers, our work together is often in close proximity. It is important that you bathe daily, and wear a fresh change of clothes to class. Dress for class in a way that does not hinder your movement or my ability to see your movement clearly. You should wear dance attire that allows for full range of motion—leotards, tights, leggings, and/or an additional layer that can be removed as the class progresses. I prefer attire without graphics or lettering. Men should wear a dance belt. Modern dance is historically performed and studied barefoot. However, in certain circumstances, socks may be acceptable. Secure your hair neatly so that it does not distract from your work in class. Remove neck and wrist jewelry and dangling earrings.

### **Dressing Rooms**

Dancers should use NFAC 134 (male) and NFAC 135 (female) locker rooms to dress for class.

Enter the studio completely dressed, with your hair secured, and ready to begin class. Reminder to fill your water bottle before class. Lockers are provided for dance program majors and minors.

The dance program expects all students to maintain the dressing rooms as part of our professional university spaces. Lock all personal belongings in your locker. Take home and launder worn dance clothes. So that our custodial staff can thoroughly clean the dressing rooms, all belongings must be put away and cleared at the end of each day. Anything left on the floor will be moved to the lost and found. Lost and found baskets are emptied and recycled monthly. Students provide their own padlock. Be diligent about locking your lockers. The dance program cannot be responsible for thefts.

### **Floor Surfaces, Water, Food**

To protect our professional floor surfaces, please do not wear body or foot lotion, powder, or body or face glitter to class. These come off on the floor surfaces and make the floors slippery, and are difficult to remove.

Leave snowy boots on the gray mats outside the studio. Only water, in sealed bottles, is allowed in NFAC 130 & 136. No food; no street shoes.

### **Dance Studio Use**

The dance program expects all students to maintain the dance studios as excellent professional spaces, including complying with all studio policies regarding removing street shoes and allowing only water in sealed bottles; returning all studio equipment to order following rehearsals; and securing studio spaces at the end of the day.

Only dance majors and minors may reserve the NFAC dance center studios. Weekly studio schedules are posted on the NFAC 136A warm-up area bulletin. You may reserve a maximum of two 90-minute rehearsal blocks/week. You provide an audio playback device; an Aux cord is available to connect to the studio sound system.

### **Receiving and Working with Responses, Suggestions and Additions**

In dance, a substantial portion of learning is grounded in reconsidering and refining your anatomical, kinesthetic, mental, emotional, and artistic approach to the work. Receiving feedback about your work is an essential aspect of your development and training. Critical observation and feedback is intended for your improvement, and it's always possible to listen for meaningful information offered to your peers. This aspect of training is a dialog. Feedback is intended to take you deeper and further into your creative work.

### **Ongoing or Previous Injuries and Self Care**

As dancers, it is essential that you develop a clear plan to make whole food nutrition, hydration, and a consistently adequate amount of time for rest and recuperation your top priorities. It is your responsibility to notify me of any injury or health issue that may affect your class work.

### **Pace and Balance – Important Considerations**

As dancers, you work deeply on several levels. In order to develop and sustain a holistic approach to your training and artistry it is important to consider the following: What do you need in order to successfully pace and balance your physical and academic work? How deeply are you aware of the role that daily rest, recuperation, and whole food nutrition plays? What ways can you prioritize these into your daily/weekly planning?

The dance program recommends that all dancers have these items on hand:

- Arnica gel or cream for bruises and strains (Biofreeze gel available at the UWSP Cardio Center; and Arnica gel available at the Stevens Point Area Coop, Shopko, Target, and Walmart).
- An ice pack.

If you are injured either inside or outside of class it is essential to STOP what you are doing immediately and take care of your body. Immediate self-care for strains or sprains must include **Rest | Ice | Compression | Elevation**

Students who require ice or heat therapy for an existing injury should supply their own reusable ice/heating packs. For injury evaluation, and additional therapy needs, dance program students are encouraged to make an appointment to meet with dance program Athletic Trainers. See NFAC 136A warm up bulletin for fall semester evaluation hours and sign up. AT evaluation appointments meet in Room, 140A.

If you will miss two (2) or more classes due to an injury or illness you must submit all of the following, in writing, to the **DNCE 302 Canvas Wellness Module**. This space is a place for you to confidentially record detail about any injury or illness you sustain throughout the semester that prevents you from fully participating in class.

1. Date and specific description of injury or illness
2. Physician, Chiropractor, Physical Therapist, Athletic Trainer and/or other medical professional report and specific diagnosis
3. Specific recommended follow up care, for example: icing, therapeutic exercises (number or repetitions, frequency, intensity), footwear, etc.
4. How thoroughly and consistently are you fulfilling these recommendations?
5. Specific timeline to recovery and your return to full dance participation

You are required to submit weekly updates each Sunday by 11:59 p.m. to Canvas until such time as you're able to return to full physical participation. Your failure to submit weekly updates will result in a lowered grade.

***If you sustain an injury or illness or, if other circumstances prevent you from full class participation for four (4) or more consecutive or combined weeks, the dance faculty will evaluate your circumstances and will likely suggest that you drop the course and register to take it when you are able to complete the required work.***

### **Email**

You are responsible for the information sent to your UWSP email, and for checking your UWSP email daily for class updates and announcements. Class assignment information will also be posted in Canvas. Check SMOD and the Department of Theatre & Dance Facebook page, and the NFAC dance program bulletin boards for additional performance listings and announcements.

### **Important Resources**

[Dean of Students](#)

[UWSP Community Bill of Rights and Responsibilities](#)

[Disability and Assistive Technology Center \(DATC\) University College](#)

[Safety](#)

[Americans with Disabilities Act](#)

### **Evaluation and Grading:**

#### Personal Progress, Effort, Participation, Attitude (45%)

Consistent attendance in class provides the greatest opportunity for growth and development in dance. It is essential that you complete all choreographic studies for you to succeed in this class. While in class, student motivation, positive attitude, openness to critique, commitment, concentration and focus, respect of instructor and peers, willingness to contribute to discussion, discussion of ideas and points of view, and demonstrated engagement with and inventiveness within the choreographic process will be considered in final grading.

#### Final Solo Development and Performance (30%)

The final quarter of the semester will be dedicated to the creation of a final solo performance. We will engage in several exercises that are geared toward uncovering your creative potential and tap into your personal experiences in order to find inspiration for your work. You are expected to create content and place it in a context for the final performance. You will present several drafts (that are remarkably different and/or further developed) before the final presentation. Solos should be 5-7 minutes in length.

#### Writing/Viewing/Responding/Reflecting (25%)

- **Video Viewing Project/Presentation: What inspires you and why?**
  - Each student is required to upload to Canvas a solo performance of your choosing.
  - Include a short statement about why you selected the work to share.
  - In 2-3 pages analyze and examine the work through the lens of creative movement invention, craftsmanship, the BSTERs and the PODs.
  - Present your analysis to the class
- You will be expected to come to each class with notes taken from selected readings.
- You may be asked to write short responses or D2L discussion posts about selected readings and video viewings.
- You will be required to write a professional biography.
- You will be required to reflect on your choreographic work throughout the semester.
- You will be expected to verbally participate and communicate your ideas complexly, succinctly, thoroughly, and as originally as possible.

**To earn the grade A:** You demonstrate both a deep physical and intellectual competency of the material covered and embody that work in your creative practice and investigation. You challenge yourself to move beyond comfortable boundaries and explore new avenues in dance creation. You attend and actively participated in class by completing all assignments excellently, by being well rehearsed with all studies and dances and ready to share your work. You offer feedback and observations to your peers that is/are insightful, supportive, and critical—taking your comments beyond “I like statements” or “I saw statements”. You receive feedback and criticism graciously. You engage in the creative process whole heartedly—drafting, refining—and present a fully realized final solo. The grade of “A” is excellent.

**To earn the grade B:** You demonstrate competency of concepts and ideas yet you are unwilling to move beyond some of your movement habits and creative preferences. You attend and actively participate in class by completing all assignments well, there is some inconsistency in your commitment to investigation; your work lacks refinement at times. You offer feedback and observations to your peers that is/are insightful, supportive, and critical. You receive feedback and criticism graciously. You engage in the creative process—drafting, refining—and present a fully realized final solo. The grade of “B” is very good: above average improvement.

**To earn the grade C:** You are aware of the concepts and ideas yet you are unwilling to/incapable of moving beyond your movement habits and creative preferences. You attend and participate in class by completing all assignments, there is inconsistency in your commitment to investigation; your work lacks refinement, thorough investigation, and full commitment. You offer feedback and observations to your peers. You receive feedback and criticism with some resistance. You present a fully realized final solo. You improve enough to fulfill the minimum requirements of the course. The grade of “C” is average.

**To earn the grade D:** You will attempt to complete the assignments, but are unable to achieve most of the requirements. The “D” grade reflects the minimal amount of effort/improvement to receive a passing grade.

**To earn the grade F:** Your attendance is inconsistent, or you missed 6 classes, and you do not adhere to the assignment guidelines. You do not adequately participate in class. No improvement was shown.

**Grading**

Personal Progress, Effort, Participation, Attitude	45%
Final Solo Development and Performance	30%
Writing/Viewing/Responding/Reflecting	<u>25%</u>
Total	100%

Grading Scale:

A = 93-100	B+ = 89-88	C+ = 79-78	D+ = 69-68
A- = 92-90	B = 87-83	C = 77-73	D = 67-60
	B- = 82-80	C- = 77-70	F = 59-