

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

Michael Estanich, Professor
mestanic@uwsp.edu // 715-346-2500
Autumn Semester 2017

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: Thursday, December 21st, 8:00-10:00 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. The following is an example of one approach, from choreographer Liz Lerman's [critical response process](#), for responding to work-in-progress, designed to affirm the artist and recognize the creative process.

1. Affirmation from viewers
2. Questions asked by artist
3. Questions from viewers of artist -- no answers required
4. Feedback

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

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

- *Student Body* (NFAC Studio Theatre), October 13-15, 18-21
- *Spamalot* (NFAC Jenkins Theatre), November 10-12, 15-18
- *Afterimages 2017* (NFAC Studio Theatre), December 7-10
 - *Afterimages Unplugged* (NFAC 130), October 21-22

Additional Performances this semester include:

- *Nutcracker Suite* (Sentry Theater @1800) Nov. 11-12 7:30pm/2:00pm
- *Dance for Hope* (Sentry Theater @1800), Sept. 22-23 7:30pm

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

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 writing your detailed observations of the class. Then, it is your responsibility to hand these written notes to me directly following that class session. If you fail to do so, you will not receive credit for your observation and you will be considered absent. 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 dressed and ready to go. 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 spaces by securing all personal belongings in your locker, and taking home and laundering worn dance clothes each week. So that our custodial staff can thoroughly clean, 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. Students provide their own padlock. Be diligent about locking your lockers. The dance program cannot be responsible for thefts. I will give out the dressing room codes at the beginning of the semester.

Floor Surfaces, Water, Food

To protect our professional floor surfaces, please do not wear body lotion or powder to class. These come off on the floor surfaces and make the floors slippery. They are also difficult to remove. Only water, in sealed bottles, is allowed in the dance studios. No beverages in open containers or food is allowed in either studio. Street shoes are not allowed in the dance program studios.

Dance Studio Use

Only dance majors and minors may reserve the NFAC dance studios. The 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. Studios are equipped with IPOD connection chords for your use during rehearsals.

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 or Kmart).
- 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 D2L **Wellness Dropbox**. This dropbox 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 this dropbox 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 to check your UWSP email daily for class updates and announcements. Class information will also be posted on D2L. Check SMOD and the Department of Theatre & Dance Facebook page, and the NFAC dance program bulletin boards for additional performance listings and announcements.

UWSP Community Bill of Rights and Responsibilities

UWSP values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, a set of expectations have been developed for all students and instructors. This set of expectations is known as the [Rights and Responsibilities document](#), and it is intended to help establish a positive living and learning environment at UWSP. The Rights and Responsibilities document also includes the policies regarding academic misconduct, which can be found in Chapter 14.

The [Americans with Disabilities Act](#) (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities.

If you have a disability and require classroom and/or exam accommodations, please register with the [Disability Services Office](#) and then contact me at the beginning of the course. I am happy to help in any way I can. For more information, please visit the Disability Services Office, located on the 6th floor of Albertson Hall.

Evaluation and Grading:

Personal Progress, Effort, Participation, Attitude (50%)

Consistent attendance in class provides the greatest opportunity for growth and development in dance. 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 (25%)

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 great content and place 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%)

- **Bimonthly Video Viewing Project:** Every other week you will be required to upload a solo performance of your choosing and include a short statement about why you selected the work to share. **What inspires you and why?** Additionally, you will analyze and examine the work through the lens of creative movement invention, craftsmanship, the BSTERs and the PODs. Additional specific prompts may be given throughout the semester.
- 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	50%
Final Solo Development and Performance	25%
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-