

Dance 496.1: Interdisciplinary Seminar Spring 2018

Tuesday, Thursday
2-3:45 p.m.
NFAC 130 and NFAC 215

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Office Hours
Monday 1-2:30, NFAC 161A
Wednesdays 2-3, NFAC 140D
and by appointment

Calendar

Final Exam: Thursday, May 17, 2018, 8-10 a.m.
Final Video Projects Screening TBA



*"Actually, I'm hoping that what I'm going to be
when I grow up hasn't been invented yet."*

"The job of an artist is to listen to the inner voice: to what it asks for, to what it demands, to its images and insights. And then, to the best of his or her ability, to fulfill that vision, to bring it to earth in as perfect a form as possible." Meredith Monk

"I think I've painted one thing and it's another. I make a lot of mistakes and so does God. He makes a daschund and then an elephant, a squirrel and then a whale. Like me, he's tried everything. He has no style. Style only comes after you're dead. There are painters who make themselves a little cake mold, and then they bake cakes, always the same cakes. You can try anything in painting provided you never do it again. Don't sell yourself anything. Don't become your own connoisseur. Painting can't be taught. It can only be found." Pablo Picasso

Purpose

The purpose of Dance 496: Interdisciplinary Seminar is to provide you with both a deeper understanding and expanded ways of considering dance -- as an independent art form, as action, and in relation to other forms. This is a dance program capstone course with communication in the major designation.

The intent of this course is also to foster intellectual inquiry and self-assessment to help you deepen the process of taking responsibility for your dance training and education, career choices and deepening personal and artistic development.

As in all dance program courses, the dance program mission statement, dance program learning outcomes, and the National Association of Schools of Dance standards provide the backbone for what we do in this class. The following is an overview of this course using an Understanding by Design planning approach.

Dance Program Mission Statement

UWSP's dance program aspires to create a dynamic culture in which students are inspired to achieve full physical expression, technical and stylistic range, and anatomical efficiency. We are dedicated to artistic experimentation and contemporary inquiry that is culturally relevant and historically grounded, preparing students to communicate, contribute and lead as global citizen artists.

ASSIGNMENTS, POLICIES AND OTHER CONSIDERATIONS

Student Responsibilities: The primary responsibility for learning and improvement lies with the student. You must understand that developing artistic skill is a combination of physical practice, experimentation, and intellectual inquiry. Studying dance and composition at the university level requires an open approach, both physically and mentally. Change occurs through the gradual process of re-patterning your personal physical, intellectual and emotional habits. The dance program expects that all dance majors and minors aspire to achieve the program's learning outcomes and that you will work in focused, disciplined ways to do so, both in class and outside of class.

Course Knowledge

Dance 496 you will:

1. Explore and expand your artistic vocabulary
2. Experiment with a range of compositional devices and clarify artistic intentions
3. Think, speak and write thoughtfully, clearly and effectively about your work
4. Learn video camera techniques, storyboarding and video editing software
5. Create an original camera dance
6. Design and publish your professional website
7. Complete and submit all assignments on time
8. Submit your original work on a national level

Topic Menu

1. Developing Your Media Presence
2. Creating from your Deep Voice
3. The Artist as Citizen
4. The Video Frame
5. Camera Techniques
6. Video Storyboarding
7. Who Dances; Dance & Cultural Literacy

Guest Presentations

1. Developing Your Media Presence – first website showing: Tuesday, Feb 6
2. Composing for the Video Frame, Professor Alex Ingersoll
3. Music and Film, Professor Lawrence Leviton
4. Soul Collage, Deb Biechler, Tuesday, Feb 27
5. Distance and Perspective, Professor Diane Bywaters

Camera Dance

Computer Lab: NFAC 215: reserved for our group during class hours

Dance Program Course Equipment available for 3-day check out:

- Canon Vixia HRF200 HD Cameras (5) (Instruction Manual: http://gdip01.c-wss.com/gds/3/0300004613/01/HFR20_21_200_IM_N_EN.pdf)
- Tripods (5)
- External microphones (5)

Equipment you supply:

- Headphones
- Media Storage
- Optional: Video Camera, Tripod

Equipment available for 3-day check out at LRC Information Desk:

- Tripods
- Olympus Voice Recorders

You are not required to provide any existing media materials, but you may choose to work with:

- Video footage of dancing you shot of: nature/city/structures/people
- Video footage of your family/meaningful things in your life
- Video footage of you that someone else shot
- Video footage of ... that has no copyright restrictions
- Photos of you, your friends, nature, things, animals, etc. that you can use as backgrounds
- Audio files or video soundtracks that you recorded of nature, machines, animals, family, etc.
- Other audio files

Our camera dance studies will include camera techniques, viewing footage, aesthetic choices, storyboarding, strategies for logging your footage and media management, creating edit decision lists, and digital video editing using Final Cut Pro X or Adobe Premiere.

Discussing and Responding

Discussing and responding to our own and others' work are essential elements of our ongoing development as choreographers and media artists. Choreographer Liz Lerman developed these questions as a strategy designed to affirm the artist and recognize the creative process.

Critical Response Process: <http://www.lizlerman.com/crpLL.html>

Questions

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.

Required Reading

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 affective examples of dance writing and criticism.

Bogart, Anne. *And Then, You Act: Making Art in an Unpredictable World*. Hoboken: Taylor and Francis, 2007. Purchase. Library Collection: PN2058.B58 2007. E-book Library.

Distributed Articles and video viewing assignments

Online: Lynda for software tutorials – link on myPoint
<http://lynda.uwsp.edu/>

Adobe Premiere Pro Essential Training

Participating Outside of Class

You are *expected* to attend all Department of Theatre and Dance productions.

You are *required to attend*

Danstage 2018, April 13-15, 19-21, NFAC Jenkins Theatre

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

Box office: <http://tickets.uwsp.edu/index.php>

You will post your required written response assignment in D2L (schedule and content TBA).

Other Assessment Evidence

To develop fully as artists, it is important that we discuss and write about what we see. Successful participation includes talking and writing about classroom showings and performances. The course readings provide a frame for our work and serve as effective examples of writing and criticism.

1. Completing all media, choreographic, written and reading assignments on time and with attention to fine details, investment in content, and original thinking.
2. Completing all video viewings
3. Actively participating in group discussions
4. Participating in final class showing

Grading

Attendance	15%
Participation, Investment, Progress, Attitude toward work Including your ability to communicate your ideas as Complexly Succinctly Thoroughly and Originally as possible	70%
Reflections, Video and Podcast Viewing/Listening and Writing	15%
Total	100%

Cell Phone Policy

Please turn off your cell phone during class.

Attendance Policy

If you will miss class, you are required to notify me in advance by email or voicemail. A maximum of two absences are permitted. Note: Two late arrivals = 1 absence. It is the Dance Program's policy that six absences result in a failing grade.

If, during the semester, you are injured or ill and cannot fully participate in class, yet 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.

Ongoing or Previous Injuries and Self Care

As dancers it is essential that you develop a clear plan to consistently make time for adequate rest and

recuperation. These, along with whole food nutrition and hydration, should be 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

Dedicated dancers work deeply on several levels. The quality and consistency of your outside of class self-care is directly related to your in-class participation and performance. To be able to develop and sustain a holistic approach to your training and artistry it is important to consider the following.

What do you need 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 play? What are your strategies for prioritizing these?

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

- **Arnica gel or cream** for bruises and strains
You can buy Arnica gel at Kmart, Walgreens and the Stevens Point Area Coop. (Arnica flowers have been used for reducing the swelling and pain of bruises, sprains, muscle/joint problems: <http://www.webmd.com/drugs/drug-6033-Arnica+Top.aspx?drugid=6033&drugname=Arnica+Top>)
You can buy Biofreeze gel at the UWSP Cardio Center.
- **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. Prompt self-care for strains or sprains should include R. I. C. E.

- Rest | Ice | Compression | Elevation

Students who require ice or heat therapy for an existing injury are asked to 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 the Athletic Training Facility. See NFAC 136A warm up bulletin to sign up during evaluation hours.

If you will miss two or more classes due to an injury or illness you must submit all of the following, in writing, to the DNCE 496 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. 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.

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

If you sustain an injury or illness or, if other circumstances prevent you from full class participation for four or more consecutive or combined weeks, the dance faculty will evaluate your circumstances and may suggest that you drop the course and register to take it when you can fully participate and complete the required work.

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.

Dressing in a manner consistent with the profession on movement days means wearing clothing that enables you to move freely and reveals your body's form. No gum; no lozenges.

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. 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.

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.

Dance majors and minors may reserve the NFAC dance center studio. 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 audio playback device; an iPod cord is available to connect to the studio sound system.

Email

Each student is responsible for the information sent to your UWSP email, and to check your UWSP email daily for class updates and announcements. Relevant information will also be posted on D2L, the Dance Program 136A bulletin board, and the Department of Theatre & Dance callboard (NFAC Courtyard, near the main Theatre & Dance office). Check SMOD and Face Book for additional performance listings and announcements.

UWSP Academic Misconduct

<https://www.uwsp.edu/dos/Pages/Academic-Misconduct.aspx>

Americans with Disabilities Act

<https://www.uwsp.edu/hr/Pages/Affirmative%20Action/ADA.aspx>

Safety

UWSP Safety Preparedness

<https://www.uwsp.edu/rmgt/Pages/em/preparedness/default.aspx>

Our work together is a dialog. Please let me know what questions and suggestions you have. I am looking forward to working with each of you!