Course Descriptions

In this course we will practice making dances and performing in a process of collaboratively generating an evening-length choreographic work. We will generate movement material, composition, and scores in solos, trios, and large group forms. Each class will include “tuning,” “making,” and “performing” as separate and related “practices.” We will explore the overlap of these activities. Class will culminate in an evening of work, created in collaboration, that will be presented for the public at the Studio Theater November 21st and 22nd. This is a movement-based class but is open to non-major performing artists with instructor’s permission.

In creating this evening-length work, we will use “sense experience” as a theme to generate movement, sound, text, and visual design.

Course Questions (we will add to this list as a class)
- Can we be in our own experience and “share” that with an audience?
- Can we be available to continue to learn about the dance as it is being performed?
- Can performing and production elements be generative rather than the final stage of the process?
- At what point do we consider/include content?
- What are traditionally or historically valued qualities in performance? What happens if we honor, add to, rebel against this list of values?
- When does dancing become a dance?
- Can we be magnificent without grasping (literally and figuratively) for magnificence?
- Magic. How do we stay out of her way?

Objectives
Students will engage in experiments in order to practice:

- performing (and creating conditions to perform)
- generating material (movement, phrases, dances, scenes, content, text, sound, image) as individuals and in groups
- integrating performance early in the generative process
- examining dance and performance in ways that expand choreographic options
- exploring how to privilege the “how” as much as the “what” in making dance/performing
• exploring a blurring of the common linear stages of production (1. Concept, 2. Choreography, 3. Performance)

• learning with and from peers

Requirements
• Regular attendance and promptness (to class, and class performances)

• Attentive presence, participation and contributions to the class (Students are expected to participate in class discussions, in-class research, and performances/showings)

Performances
We will create “scenes” that will be shown as a complete evening in the Studio Theater. Scenes may also be shown earlier in-process in alternative venues on campus.

DATES:
- November 21st and 22nd in the Studio Theater (Tech week Tuesday-Thursday nights)
- Thursday October 16, Farmers Market. 12:30-1:30
- We will designate a series of showing dates and spaces/places on campus and in local community. These additional showings will be set within the first 2 weeks of school. Students will be expected to perform in at least two in-progress showings (in addition to full evening.)

Blackboard
Syllabus, viewing assignments and announcements will be posted on blackboard as well as a list of website resources.

Final Group Project/Performance
We will create a performance together at the end of the semester. This will be a full class project/collaboration integrating “material” generated in class into a group context.

Final Process Paper
This Paper is an opportunity to reflect on the process leading to performance and process of performing. Questions to guide this writing are:
- Read the “Course Questions” again. What is your relation to these questions now?
- Were there parts of the process that stood out to you? How/Why?
- Can you articulate the ways the process supported your performance? Is this different from other performance experiences (and the processes leading to them?)
- What have you learned from this experience?
- Can you articulate your role in the process? How did you participate? What did you contribute?
Due Monday Dec. 8th (two weeks after performance.)

Grading/Evaluation
Your approach to the class content, active presence, and overall positive attitude are each important parts of evaluation. You are expected to work consistently inside and outside of class time. There are reading, writing, and viewing exercises that are required outside of class time. The bulk of the movement investigations will happen during class time.

**Grading:**

In-class Participation: *This includes the quality of attention and input during discussions and in-class research… Are you participating in creating a supportive environment for yourself and classmates? Are you “showing up” fully (physically and with your attention?) Are you actively engaged in the performance (how) of material?*

Reading responses: *This includes the timely completion and quality of responses to each weeks reading.*

Performance writing: *This includes participation in final group process and process paper.*

**BREAKDOWN:**

- Class Participation (this includes outside reading and viewing): 70%
- Reading Responses: 15%
- Final Process Paper: 15%

**Attendance policy**

The nature of this class necessitates regular class attendance in order to complete class assignments and studies. Students are expected to attend all classes. Class is rehearsal! Please communicate with me if you are unable to be in class for any reason. Absences beyond 1, no matter the excuse, will result in lowering of final grade 1/3 of step, i.e., A to A-.

Situations such as serious illness, long-term injury, or family emergencies may be dealt with *immediately* on an individual basis. In some cases, students will be given an Incomplete to be made up within the next semester. In other cases, I may recommend withdrawal from the course. If you stop attending the course without following procedure you will receive a “U” which calculates as an “F”.

You are welcome and encouraged to schedule a meeting with me anytime you want (to discuss class, departmental questions, personal issues, etc.)

**My posted office hours for this semester are:**

M/W 12-2 (please make appointment when possible)