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DANC 320.01: Creative Practice II

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DANC 320 01 Creative Practice II (2 credits)
University of Montana Spring 2017
School of Theatre & Dance
M/W/F 12-1:20 PM PARTV 005

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Course Description

Through the study of improvisation, choreographic methodology/tendencies, reflection, evaluation, research and discussion – students will develop solo choreography for one’s self, solo choreography for a peer and a collaborative duet to be performed in the Dance New Works production. Throughout the process of the course, choreography students will receive critical and artistic feedback from choreographic peers as well as design feedback in the area of lighting by intermediate lighting design students. The creative dialogue will lead to collaboration between dance and lighting design composition students. Grounded in collaboration, research and discussion – choreography students will develop group choreography with lighting design students to be performed in a culminating concert, Dance New Works, at the completion of the semester.

Required Research

1. *Supplementary readings as assigned by the instructors, assigned on MOODLE*

Required Materials (bring to each class)

1. Journal
2. Video camera
3. Films submitted to instructors via electronic link

Objectives

1. To explore improvisation and authentic movement as vehicles through which dance students come to understand and learn to invent new, unexpected and personal movement vocabulary.
2. To explore contemporary creative processes through reading, practical exercises and observation and thereby uncover the dancer’s preferred approach to dance making.
3. To further familiarize dance students with contemporary choreographers and creative processes thereof.
4. To prepare dance students to work collaboratively with choreographers in the professional setting.
5. To further develop an understanding of the importance of intent within the dancer’s choreography.
6. To continue delivering and receiving feedback and criticism in a way that is constructive, both in class and on MOODLE.
7. To expose dance students to the creative process practiced by light design students.
8. To expose dance students to the language practiced by light design students.
9. To provide opportunities for dance and light design practitioners to exercise reflection, constructive feedback and collaboration.
10. To complete fully conceptualized collaborative work for an audience through the Dance New Works production, May 2-6, 2017, The Open Space.

Methodology

An intermediate level discussion, laboratory and performance based class designed for upper class students; the following will enable course objectives to be met: completion of assigned readings, research, participation in discussion, improvisation and choreographic studies, choreographic/light design collaborative studies, self – peer – teacher evaluation, and archiving

creative process and product in both journal and video format throughout the semester.

Content

Schedule of readings, improvisations, studies and the arrangement of content will be determined as the course progresses and according to the student's development and needs. Choreographic projects include:

- I. **Solo: Everything I've Ever Wanted To Do Onstage**
- II. **Constructive Feedback and Brainstorming Sessions with Lighting Design Students**
- III. **Make A Dance In 5 Minutes, Set On Self, Set On Another Dancer...And Evolve It!**
- IV. **Collaborative Dance Making: Sourcing From My Group To Discover What I Want To Do Onstage in Collaboration with Lighting Designers (Final, Dance New Works)**

Course Requirements:

1. Studio Work: Improvisation, Studies: (35%) Each student will participate in improvisational structures and present choreographic studies as assigned. Students will be required to meet outside of class to complete assignments.

2. Discussion and Critique: (20%) Directed improvisations and choreographic studies will be discussed, reflected upon and evaluated during weekly classes. Students are expected to take extensive notes and must thoughtfully construct their feedback and be able to justify their critique, again, both in class and on MOODLE. Students are also required to attend a post-mortem for this class scheduled during our final meeting: Wednesday May 10 at 10:10 am in PARTV 005.

3. Journal: (5%)

Bring your journal to each class session. This journal will be shared with peers during the group collaborative assignment. Submit the journal for grade at the final meeting. Be consistent.

In this journal, students are expected to:

- Record ideas for choreography, responses to improvisational/choreographic/class experiences, feedback, criticism, notes for improvement, questions as well as topics that arise through discussion and assigned readings,
- Record responses to choreography featured in performances throughout the semester are required to be part of the journal. Composition students are required to see all dance concerts produced by the Dance Program during the spring term as well as dance concert produced by the Missoula dance community.

Students are required to see:

ATTENDANCE IS REQUIRED AT THE FOLLOWING DANCE CONCERTS:

- **ACDA Benefit Concert:** February 3-4 (Fri-Sat) at 7:30 pm; Open Space; \$5+ donation at the door
- **Dance In Concert:** March 8-11 (Wed-Sat) 7:30 pm, Montana Theatre; General Admission \$20/student \$16/ required students \$8. Tickets at UMArts Box Office
- **BareBaitDance's Surge:** March 25, 31, April 1, @ 8pm; March 26 and April 2 at 6pm
UM Open Space, Tickets www.barebaitdance.org
- **Spring Studio Works:** April 14 (Fri) program I at 6:30pm; program II at 8:30pm; Open Space
Tickets \$5 at the door
- **Dance New Works:** May 2-6 (Tues-Sat) 7:30pm, Open Space; \$9 General Admission, \$6 required students. Tickets at UMArts Box Office
- **Kinetoscope: Screendance Film Festival** January 28th: Screening A @ 4pm, Screening B @ 6pm, January 29th: Screening B @ 4pm, Screening A @ 6pm @ the Roxy Theater
- **49th Kyiyo Powwow** April 21-22nd, all day @ the Adams Center. For more information visit: <http://www.umt.edu/events/#event49th-annual-kyiyo-powwow|2063>

At the instructor's discretion, students may be able to use attendance at the additional performances as make ups for absence. For more information, speak with your instructor.

- **Big Sky Documentary Film Festival (BSDFF)**

➤ The following films feature dance!

“En Pointe” Sunday, Feb 26th @ 3:30 pm – Elks Lodge

Matthew Kaplowitz, 2017, USA, 6 minutes, Montana Premiere

David Baxter is destroying stereotypes by showing that a 6’ 3” 280 lb man can be a ballet dancer and burlesque superstar, spreading body positivity through his art.

“Forest of the Dancing Spirits” Saturday, Feb 25th @ 10:00 am – Roxy 1

Linda Västrik, 2013, Canada, Congo, 104 minutes, Montana Premiere

Akaya, Kengole, Dibota are hunters-gatherers (and also great story-tellers) of the Aka people from the tropical rainforest of the Congo Basin. The film follows their unique community life and the practice of their spirituality in the most difficult situations. Their religion is playful and highly creative in dealing with deeply serious matters of life and death, and may be the oldest human religion practiced on earth today.

“Healing Blue” Lineage Dance, Wednesday, Feb 22nd @ 7:00 pm – Missoula Children’s Theatre

Lineage Dance, 2016, USA, 120 minutes Montana Premiere

In a stunning intersection of dance and film, Pasadena-based dance company Lineage Dance visits Missoula with their interactive dance/film performance HEALING BLUE, an intimate glimpse into the strength, struggles and diversity of women in their fight against breast cancer. A multimedia presentation, the film includes interviews with local Missoula survivors and the dances inspired by their stories. Enjoy an opening act with Bare Bait Dance of Missoula’s Joy French.

“Varicella” Saturday, Feb 25th @ 3:00 pm – Elks Lodge

Victor Kossakovsky, 2015, Norway, Sweden, Denmark, 25 minutes, Northwest Premiere

The tender and trusting relationship between two sisters with a common dream: becoming a soloist ballet dancer.

- ❖ 5-PUNCH PASS - \$40 Regular | \$30 Student/Senior; Student Single Screening Ticket - \$7. Please present photo ID at will call for pick up.

4. Film archive: (5%) Students are required to have methodology of her or his choice available for improvisational process sessions as well as choreographic showings throughout the semester. The film log, as a tool, enables students to archive their work and reflect upon and learn from past studies. Students are expected to bring the video camera to each class session otherwise studies will not be recorded. The film archive will be submitted following the final class on May 5 by 12noon. Students can submit their final edited film archive on line.

5. Solo On Self: (10%): The goal of the Solo Performance composition project is to provide an opportunity for the choreographer/performer to exhibit her/his creative research and embodiment thereof.

6. Solo on Another: (5%): The goal of this project is to provide an opportunity for the choreographer to make a solo quickly and efficiently, discover the communications skills necessary to set that specific choreography on another dancer and then make artistic, intentional and editorial choices.

7. Final Showing: (20%) Dance New Works May 2-6, 2017 The Open Space: The goal of the final composition project is to provide an opportunity for the choreographers to exhibit her/his choreographic growth and the establishment of her/his choreographic voice at this time. Secondly, this project provides the chance to work extensively in collaboration with another choreographer and light design student. Finally, this project provides the chance for the choreographer to share a thoroughly developed and mature work (that is designed with sound/costume and other production elements of choice) to the community as this final meeting is open to the public.

Attendance Policy* Two absences are permitted for the term. After two absences, student’s grade will drop one-third letter grade (B -> B-, B- -> C+).

Injury

Please notify the instructor of any injury (current or past) that may affect your full performance in class. See attached injury policy for specific considerations.

NO street shoes are allowed in the dance studio at any time, even carried in-hand. Anyone entering the studio must remove their street shoes **BEFORE** entering and leave them outside the studio. The only shoes permitted in studios are those that have been purchased for the exclusive use of dance in dance studios (with the exclusion of tap shoes, hard-shoe clogs, and flamenco shoes. These should never be worn on Marley floors). Individuals concerned about theft should rent a locker for their shoes and other belongings.

NO food or drinks (except water in closed bottles) are permitted in the dance studios or theatres.

NOTE: **Locker rentals** are available for any student. The School of Theatre & Dance recommends that students do not leave personal belongings unattended in the dressing rooms, hallways, dance studios, or theatres as **thefts frequently occur**. Lockers may be rented for \$7/one semester or \$13/two semesters through Dance Program Administrative Associate Teresa Clark (teresa.clark@umontana.edu; office in UMArts Box Office in PARTV Lobby).

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umt.edu/vpsa/policies/student_conduct.php.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/umarts/theatredance/About/handbook.php>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

From the EO/AA Office:

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://life.umt.edu/dss/>.

University of Montana Dance Program Injury Protocol for all Dance Practicum Courses

(Dance Technique, Contact Improvisation, Improvisation, Creative Practice, Pedagogy courses)
In effort to avoid injury, the Dance Faculty encourage all dance students to take responsibility for their bodies prior to the beginning of dance class. It is critical that the dancer be nourished and hydrated, rested and dressed appropriately for class (i.e. layers and kneepads for modern, ballet slippers and tights for ballet class). Additionally, dancers must arrive to class and begin to warm up their bodies to effectively prepare for class. Each dancer has unique needs, the time before class begins is there for each dancer to begin preparation of the mind and body for dance.

Chronic Injury (Tendonitis, Bursitis, Fasciitis)

If a dancer experiences a chronic, ongoing injury requiring that s/he take relative rest sit out of class then it is assumed that the dancer cannot fulfill the requirements of the class. This dancer will not be able to earn an “A” in this class.

If the dancer needs to practice relative rest, it is expected that s/he do everything as normal in class. If the injury hurts, it’s important to not quit class but instead learn to modify to complete the class.

Once the dancer sits out of class, s/he cannot reenter. The dancer is done for the day.

If the dancer must sit out of class, it is critical that s/he communicate with the instructor, ask permission to sit out of class. At this time it is expected that the dancer explain what is the injury is that requires observation of class.

Once a dancer experiences injury, s/he must see a doctor and receive a prognosis that explains what the injury is, what the dancer can do, what the dancer should specifically avoid and a timeline that indicates when it is safe to return to full physical activity.

The dancer must also see a physical therapist and begin a rehabilitation program. When seeing a physical therapist, it is critical for the dancer to tell the therapist exactly what her/his dancing entails, how the body is used, what parts of the body are used and taxed in dance classes. The dancer needs to ask what part of class s/he should be doing and what part of class should be avoided. The dancer needs to ask when you can return to more complete physical activity, discuss the timeline. Then, the dancer must create for her/himself a checklist of what can be done and what needs to be modified or omitted. This plan must be shared with the instructor.

When the dancer must sit out of class, it is expected that the dancer complete her/his physical therapy exercises while observing class. If the dancer is unable to complete such exercises, then s/he must discuss with the instructor.

Observation Policy:

Should an injury or illness require that the dancer sit out and observe, her/his grade will reflect lack of participation in class.

Traumatic/Acute Injury:

If the dancer experiences a traumatic injury that requires s/he be absent and observing class, the dancer has the following choices:

1. Medically withdraw from the course
2. Drop the course and add a 1 credit Independent Study
 - This option would enable the dancer to come back to full participation in the class over a longer course of time. It would be expected that the dancer observe class, complete her/his physical therapy exercises during class and communicate a plan of reentry into the class with direct doctor supervision over a specific period of time. The instructor of the class must approve this plan of action.
 - The 1 credit Independent Study would not count towards the dancer’s required technique credits should s/he be pursuing a dance major or minor. If it becomes necessary for timely graduation, the student has the right to petition the course to be considered towards her/his major/minor. The faculty will then review and approve (or not) the request.

Illness If you are sick, please stay home.

(Name) _____ has read the syllabus on (Date) _____ and has understood the information presented about this course. My signature documents an agreement to adhere to these policies.