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Spring 2-1-2017

DANC 400.01: Contemporary Modern IV

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DANC 400 01: Contemporary Modern Dance Theory and Technique (3 credits)
M/W/F 9:30-11:20 AM PARTV 005
University of Montana School of Theatre & Dance Spring 2017

Instructor of Record: Professor Nicole Bradley Browning

Session I: Associate Professor Heidi Jones Eggert, heidi.eggert@umontana.edu
January 23 – February 24, 2017

Office Hours: Tuesday 1:00-2:30pm; Thursday 1:00-2:30pm PARTV 186

Session II: Collaborative Instruction with Professors Eggert and Bradley Browning
February 27 – March 10, 2017

Guest Instructor Brian Gerke

March 13 – March 17, 2017

Session III: Professor Nicole Bradley Browning, nicole.bradleybrowning@umontana.edu
March 27 – May 5, 2017 (March 29 and 31 cancelled due to ACDA)

Office Hours: Wed. 1:40-2:50pm, Thurs. 12-12:50pm, Fri. 2-2:50pm PARTV 185

Session I: Dance Technician to Performing Artist

Course Description:

Breath, body and technique are at the foundation of a dancer's training. What is the tipping point towards becoming an artist? The first session of this course invites advanced students to confront complex phrase work with an awareness of the changing body relationship – mind, body, emotion, energy, performance. The intent of the course is successful upon a continued commitment towards, and consistency in, a professional and positive attitude, refining technique, creative interpretation and artistic expression. We will *dig in* to our experiences and desires in order to *express out* with our energetic bodies. There will be an underlying emphasis on alignment and kinesiologically sound movement patterns. Additionally, assuming a leadership role will be the expectation.

Session I Objectives:

- To provide an outlet in which students are encouraged to advance and further develop their technical, kinesthetic, intellectual and creative capacities in movement.
- To interact with other dancers, creating a shared experience of phrase work and improvisation.
- To practice professionalism, etiquette and performance ability – self-responsibility, broad qualitative range, positive/inquisitive attitude, versatility, knowledge and investigation of individual strengths and weaknesses
- To critically evaluate and objectively discuss dance performance (including technique and expression)
- To defend a grand appreciation of dance
- Level 4 – in the combined level classroom of this year, level 4 dancers will assume a role of leadership. This may be executed by strategic placement in the studio, volunteering to perform with a group needing more assistance and serving as a reference and a consistent positive example.

Session I Course Content:

- See *Technique Criteria I-IV* referencing how an advancing dancer demonstrates proficiency in developing technique, artistry and etiquette.
- In class or out of class written responses to suggested prompts provided by the instructor.

Session II - Collaborative Instruction: Dance Through Partnership

Course Description:

This session offers an opportunity for students to experience dance forms that are based on partnerships between dancers. Dancers will be guided through improvisation and will learn discrete dance phrases that

combine to teach contemporary dance partnering skills. This focus will be interwoven in the traditional dance technique class setting to teach critical skills and provide an opportunity for greater mastery.

Session III- Mindfulness meets movement

Course Description:

What choices are we making in our dancing and why? What are we training for? What's at stake? How can we trust our bodies? How can we trust the movement? Why should we increase our qualitative range? How do we work on ourselves and with our community? How does technique class provide a space for us to practice who we want to be and what we want to do in our world? What's the quality of our attention? How do we make space for research? How do we make space for discussion? How do we multitask? Can we see while being seen? Can we listen, deeply? This course offers these questions as a springboard of discovery. What does it mean to be mindful when we dance? Will this practice yield *dancing that becomes the dance*? As an advanced-level course, students are expected to explore the course content independently, practice preferred learning strategies, and exhibit clarity in movement choices all while implementing feedback from the instructor the class community. Students are expected to participate fully at all times, engage in play, learn from struggles/challenge/failure and find pleasure in the experience.

Session III Objectives:

1. To experience and actively integrate dance practices offered through instruction. Improvisation and the use of imagery may be used to enable greater understanding of one's facility, alignment, limitations and freedom. To encourage students to consider: how does one honor and challenge her/his mind and body to advance one's dance practices?
2. To provide an outlet in which students are encouraged to advance, further develop and take responsibility for all of their capacities in movement. To encourage students to consider: what choice(s) does one make to dance with clarity, deepen her/his investigation of dance to further develop artistic voice?
3. To develop individual and group dance presence. To encourage students to consider: how does one fully embody and embrace her/his presence in the classroom, in performance, in peer exchange?
4. To provide an environment for students to demonstrate professionalism in the classroom.

Session III Course Content

1. **The student will enhance her/his physical practice and artistry in contemporary modern dance by actively demonstrating and improving upon:**
 - Technique Criteria IV (see in handbook), referencing demonstration of advanced proficiency in developing technique, artistry and etiquette.
 - Improvisation techniques as relative to the content situated at the center of the curriculum;
 - Somatic practices offered in conjunction with the course content;
 - Intention and presence in solo and group work;
 - Choices one can make in the practice and performance of dance to further develop artistry and voice in the form including decisions regarding focal engagement.
 - Completing in or out of class written responses provided by instructor.
2. **The student will develop her/his creative voice by:**
 - Considering movement practices introduced and exercised in class and reimagining and restructuring specific movements, initiations, patterns of connectivity, phrases, improvisational structures to reflect artistic and technical inquiry relative to contemporary modern dance (this will be most evident in one's final presentation);
 - Engage in collaborative work to deepen ongoing investigation related to movement practice;
3. **The student will, through dance, engage in her/his community by:**
 - Participating in in collaborative study, peer evaluation and constructive criticism;
 - Exercising active inquiry in the classroom;
 - Demonstrating a sense of investment, generosity, respect for the discovery of dance art as a vital part of the group;
 - Encouraging further development in peers;
 - Attend university and local dance events.

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

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.

- **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/#event|49th-annual-kyiyo-powwow|2063>
- **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.

Session I-III Assignments:

1. **Attendance:** Consistent and punctual attendance is required. Class begins promptly at 9:30 a.m. Students arriving late will not be permitted to take class. Class will end at 11:20 a.m. Students are required to remain in class until it finishes with the closing circle. Consistent departure from class before its end will result in lowering of one's grade.

Students are granted one absence for the WHOLE semester. Students may also make up one absence by watching, and writing a one-page observation of another dance class that is the approximate level and style of class that one is taking (Bare Bait Dance Company Class is an option). After a student has used her/his one absence and one makeup, the student will be docked one-third of a grade for every absence following. If the student misses an entire week of class (3 classes), an entire letter grade is docked from the student's grade (that should not be assumed as an "A").

2. **Writing:**

Training Reflection: Students will be asked to write a reflection of her/his experience in Contemporary Modern Dance this semester, after each session has reached completion. Describe the greater understanding attained throughout the course of the semester, in each session, regarding the practice and performance of contemporary dance technique. What has the student learned about technical strengths/weaknesses, efficiency, strength, investment in personal discovery, the relationship between somatic practices->improvisation->technique and performance, and expression of creative voice through the work completed in the classroom. Minimum length of each paper: 2 pages. Typed, 10-12 point font, 1-inch margins, 1.5 spaced. Submitted electronically to: Heidi.eggert@umontana.edu, by 5PM February 27, 2017 nicole.bradleybrowning@umontana.edu by 5PM May 8, 2017.

Critique: In a time when our federal arts agencies are targeted for potential funding cuts, it is clear that art advocacy is more important than it likely has been in any of our lifetimes. The impact that art has on our culture, our communities, our people, our history and our future has the potential to serve an incredibly important function. Creating art provides the opportunity for expressing one's voice, one's ideas, one's hopes, one's dreams, one's fears, etc. Your community of professionals and peers are doing this – all year long making dances, and will continue to do so for many years to come.

Following your attendance to a dance concert from the list above OR concerts presented at ACDA (if you will be in attendance), write a response to a work that inspires you to speak to the value of dance, choreography and art making in contemporary culture. Consider what (from this piece of choreography), impacted you to have a strong and resonating response. Consider HOW that response speaks to the greater necessity of art in this time. Create an articulate statement of advocacy for dance, using specific examples from the choreography and performance to substantiate your opinion. Minimum length of paper: 2 pages. Typed, 10-12 point font, 1-inch margins, 1.5 spaced. Due 1 week following attendance to concert of your choice. Submitted electronically to: nicole.bradleybrowning@umontana.edu

3. **Final Movement Project:** At the end of the term, students will present a solo (or duet upon approval of instructors) comprised of specific movement, practices or research experienced in this class through the course of this semester. Students are required to present this work in an alternate site on campus in effort to bring our dancing to the attention of the larger campus community. Sites must be approved by the instructor by May 1st. Students interested in creating a collaborative duet must present the instructor with a detailed explanation as to why the format would provide greater synthesis of course material in comparison to a solo presentation. This statement must be presented to the instructor by May 1st (typed, submitted in person). Presentation Date: finals week, Monday, May 8 at 10:10am in any highly populated space, other than PARTY.

Session I-III Grading: Final grades are determined in the following way and will be averaged with grades from Session I-III with input from each instructor:

- **Physical Practice and Artistry** (55 points): Overall understanding and demonstration of movement principles emphasized and studied in class, investment in material, creative signature demonstrated in material and artistry described in one's dancing.
- **Writing** (10 points each): Papers are evaluated with respect to thoroughness, clarity, depth of analysis and grammatical structure.
- **Final Project** (15 points): Projects are graded with respect to performance, artistry, creativity, risk taking, demonstration of class principles and investment in the process and product.

* Students may receive an "incomplete" (I) only if there are exceptional circumstances that have been discussed with the instructor.

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.

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