BASIC MODERN
DAA2104/08GH Fall 2013
www.arts.ufl.edu/theatreanddance
http://www.arts.ufl.edu/students/syllabi.aspx

MC GUIRE THEATRE AND DANCE PAVILION
Dr. Joan Frosch
Office: McGuire 213
Studio: G-11 M-W 4-5
Hours M 1:00-2:30; T 2:30-3:00pm
& by appointment
jfrosch@arts.ufl.edu
cell 352 514 1100

Place your NAME & FALL BASIC MODERN in the subject line of all correspondence. Use ONLY your UFL email account. You may text me if you prefer.

Class Contacts: TBD
(Network with three “new friends” & share name/major/email/cell/hometown):
1.
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DESCRIPTION
This 2-credit course is a laboratory in which to explore movement and creativity in the framework of modern concert dance. It will consist of warm-up, center and across the floor combinations; movement and somatic investigations; dance viewing and response; and class research presentations on major figures and trends in modern dance. You are required to be dressed and ready to move each class meeting except when you are otherwise instructed. Your full preparation and ready participation is a prerequisite for the class.

MORE ABOUT THE COURSE...
In our studio sessions, we will seek a joyous intersection of functional alignment, body and space awareness, athleticism/physicality, and aesthetics. To make dance mean, understand that you are the dance. As the great German choreographer Pina Bausch said, "I'm not interested in how people move; I'm interested in what makes them move." Commit deeply from the inside and bring forth your unique presence and your dancing will compel others on the outside!

Class will also be used as a laboratory for experimentation and discussion about artistic concepts as conceptualized in the body and expressed through
movement. Students will have the opportunity conduct research on historic and contemporary artists and trends, and respond to live performance.

**COURSE OBJECTIVES**

- Learn what contemporary dance is and experience it personally.
- Understand the major traditional aesthetic premises and development of contemporary dance.
- Develop an informed view and communicate meaningfully about the interaction of art and society in the 20th/21st Century.
- Develop basic level somatic and performance skills.
- Develop strength, stretch, and range of mobility.
- Learn the essentials of core strength, musicality, and spatial awareness.
- Experience fundamentals of improvisation and contact improvisation.
- Approach all training, practice and performance from an anatomically correct standpoint.
- Explore the expressive and qualitative range of movement and performance.
- Develop musicality, dynamics, clarity, and articulation in time and space.
- Empower the person/dancer/thinker/choreographer within; developing kinesthetic empathy with self, others in class, and in performance viewing.
- Experience creative processes and production of contemporary dance.

**REQUIRED TEXTS**

1. **READING**
   Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America*. Comments or Notes: You are required to have the book PRIME MOVERS in hand on DAY ONE of the semester. We will complete assignments on all chapters in PRIME MOVERS in the first part of the semester: the book is precursor to preparation for your midterm. Thus, I advise you read PRIME MOVERS (all chapters) prior to the beginning of fall semester or as early as possible in the semester and bring the book into class on DAY ONE.

2. **PERFORMANCE VIEWING** is another text requirement in this course. In sum, you are to see SIX PERFORMANCES. Plan to arrive 15-30” early for all shows since late seating is not available.
   - All SoTD “coupon” performances are required.
   - One program of the BFA Dance Showcase is required (separate charge TBD; approximately $9-$10).
Two Phillips Center events are required from listing below (Limited Philips Center $10 student tickets are available starting Aug. 30).

(Choose two Phillips Center Events from following)

**A Streetcar Named Desire** Thursday, October 10, 2013 at 7:30 pm: *Scottish Ballet* presents a vibrant new take on Tennessee Williams’ Pulitzer Prize-winning play, *A Streetcar Named Desire*. Director Nancy Meckler and international choreographer Annabelle Lopez Ochoa combine to create this powerful infusion of drama and dance, which recently earned a South Bank Sky Arts Award. Scottish Ballet brings to life the classic story of a fading Southern belle, Blanche DuBois, as she moves to New Orleans in an attempt to put her troubled past behind her.

**Diavolo Dance Theater** Wednesday, October 16, 2013 at 7:30 pm: *Diavolo Dance Theater* prides itself on reinventing dance, reimagining theater and redefining thrills. The company’s performers are dancers, gymnasts, actors and athletes, and Diavolo has earned an international reputation for creating stunning, innovative movement and surreal sets. Artistic director Jacques Heim developed the company in 1992 and his work has appeared on BBC America’s Dancing with the Stars and Bravo’s Step Up and Dance. Diavolo will perform *Trajectoire* and its newest piece, *Transit Space*.

**Tango Fire** Wednesday, November 20, 7:30 pm: Fresh off the London premiere of their new production, *Tango Fire*’s North American tour takes audiences on a journey through tango – from its roots in Buenos Aires and through the decades, showcasing its growing popularity as a contemporary dance form. Tango Fire’s 10 dancers, five of which are recent world tango champions, are backed by live music performed by Quarteto Fuego, featuring four of Argentina’s most brilliant young musicians.

*For SoTD shows except BFA Dance Showcase, you will receive one coupon per show to exchange with handling fee for your ticket. You must present your UF student ID with the coupon to the O’Connell Center Gate 2 box office in order to pick up your ticket in advance. Unfortunately, if you lose the coupon it cannot be replaced; tickets for other SoTD and Phillips Center events are to be paid for as noted. (You are discouraged from waiting to redeem your SoTD coupon on the day of the show; however, if tickets are still available, you may redeem at the Constans box office which is open 45” prior to show time.)*

**Please note that student tickets for Phillips Center are limited; decide on which of the two Phillips Center shows to attend and purchase early.**
ASSIGNMENTS
Students will read PRIME MOVERS in its entirety, complete six required performance viewings, compose two movement essays, and prepare mid-term and final.

Modern Mid-Term In-Class Exam Schedule (based on Mazo)
10/14 and 10/16 (written exam due on 10/14)

Modern Final In-Class Exams Schedule (independent choreographer research)
11/20 and 11/25 (written exam due on 11/20)

CLASS DEMEANOR
You are expected to be present, alert, and fully engaged in your own and others’ discovery. Be open to yourself and to movement. You are expected to actively and consistently contribute to the success of the class. If you are not present when attendance is taken you will be marked absent for the day (consult next section).

ATTENDANCE IS MANDATORY
Stay healthy this semester! If you do become ill, email or text me if you must miss class...then rest at home, get better, and keep me informed. Without acceptable documentation by an attending professional (physician, etc.) or honest and timely communication with me regarding illness, all absences are considered unexcused. Be warned that three absences are considered excessive and five absences may result in failure of the course. After five unexcused absences the student may not return to class and automatically fails the course. A student with medical documentation may apply to UF for medical withdrawal. An Incomplete is not available for studio classes.

See UF catalog for current regulations regarding class attendance and medical withdrawal:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences

As per UF policy, upon prior notification of the instructor, religious holidays, which fall on a class meeting day, will be excused. The day of religious observance will not need to be made-up nor will documentation be required. However, you are responsible for material covered during your absence. See further “acceptable reasons for absence” (https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences) which must be documented and submitted for approval by the professor. Absences will be excused by the following two-part method:
1) Immediately upon your return to class, turn in approved/legal documentation to instructor see UF Policy: [http://shcc.ufl.edu/](http://shcc.ufl.edu/) and [http://shcc.ufl.edu/forms-records/](http://shcc.ufl.edu/forms-records/excuse-notes/)

2) You take full responsibility for the work missed.

Note that **lateness constitutes an absence. Leaving class early constitutes an absence (please note above)**. For your personal safety and the focus of the class, you may not join a class that has already started. If you are unable to dance but are able to attend class, the professor may allow you to **actively observe one class during the course of the semester for full credit**. You will complete an assignment as assigned by the professor due at the end of class or other assignment as the professor requires.

**STUDENT ACCOMMODATIONS**
I make every attempt to accommodate students with documented disabilities upon the student’s request. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation which you provide to me when requesting accommodation.

**FORMAT**

Studio-based laboratory exploration, in-class performance and project presentation, enhanced by assigned performance viewing, and outside preparation for projects.

**REQUIREMENTS**

I. FULL CLASS PARTICIPATION
You are fully present for every lab. Your focused participation in each class exercise and assignment is essential to the delivery of the curriculum. The foundation you build will help you to excel later in the semester: use each class to the utmost.

II. PERFORMANCE and VIEWING
Performances in SoTD and at the (two) Philips Center are MUST SEE performances! After viewing, be ready to summarize choreographic works in class--orally, physically, and/or in writing.

III. MID-TERM (Historical Choreographer, Mazo) and FINAL (Independent Contemporary Choreographer)
Both exams are movement and writing-based and will be publically presented; the written portion of the exam is due by the **day one** of the
exam days. Pop quizzes are conducted unannounced and test your grasp of material throughout the semester.

IV. STAY ON TOP OF CLASS CALENDAR (distributed separately).

V. ACADEMIC HONESTY
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following link: https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx.

GRADING
Your grade will be based on 100-point scale and will be adjusted as per attendance (5 unexcused absences results in automatic failure).

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<th>Grade Proportion</th>
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<th>Grade Value</th>
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<tr>
<td></td>
<td>(3 absences drops one full letter grade)</td>
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<tr>
<td>2 Movement Essays: 5% each = 10%</td>
<td>100-93=A</td>
<td>A=4.0</td>
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<tr>
<td>(based on SoTD, Phillips Center</td>
<td>92-90=A-</td>
<td>A-=3.67</td>
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<td>performance viewing or other</td>
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<td>assignment)</td>
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<td>Midterm: 20% (Mazo)</td>
<td>89-86=B+</td>
<td>B+=3.33</td>
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<td>Final: 20% (Independent Chorographer)</td>
<td>85-82=B</td>
<td>B=3.00</td>
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<td>Continuous Assessment * of:</td>
<td>81-79=B-</td>
<td>B-=2.67</td>
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<td>(1) PLACEMENT AND ALIGNMENT, (2) CORE</td>
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<td>SUPPORT AND CONDITIONING,</td>
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<td>(3) SPATIAL AWARENESS AND FULL BODY</td>
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<td>INTEGRATION, (4) RHYTHMIC CLARITY/MUSICALITY</td>
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<td>AND (5) PROFESSIONAL PARTICIPATION: 50%</td>
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<td>78-75=C+</td>
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<td>75-72=C</td>
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<tr>
<td>71-69=C-</td>
<td>C-=1.67</td>
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<tr>
<td>68-66=D+</td>
<td>D+=1.33</td>
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<td>65-62=D</td>
<td>D=1.00</td>
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<td>61-60=D-</td>
<td>D-=0.67</td>
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<td>59-0=E</td>
<td>E=0.00</td>
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*EXPLANATION OF CONTINUOUS ASSESSMENT CATEGORIES follows*
PLACEMENT AND ALIGNMENT

A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, to efficiency of movement, but reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises, improvisations, and phrase work.

- **5-Excellent**
  Has the ability to self assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.

- **4-Good**
  Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.

- **3-Sufficient**
  Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.

- **2-Limited/Deficient**
  Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.

- **1-Unsatisfactory**
  Fails to demonstrate an understanding of basics of alignment and body fundamentals.

CORE SUPPORT AND CONDITIONING

Coupled with developing a proper sense of alignment and placement as applied to dance (and life) is a separate and equal area referred to as Core Support/Strength. It is necessary to list it as its own category to emphasize its importance to movement and promote awareness of its connection to the safety of the individual as they move through various positions and through all levels and into space.

- **5-Outstanding/Advanced**
  Has ability to self-assess while connecting core and whole body conditioning to how the whole body moves through space and
consistently moves with power and control through space and all levels.

• **4-Excellent**
  Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.

• **3-Good/Sufficient**
  Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.

• **2-Limited/Deficient**
  Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.

• **1- Unsatisfactory**
  Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

**SPATIAL AWARENESS AND FULL BODY INTEGRATION**

_Necessary to the training of a contemporary dancer is the understanding of the movement of the body as a unit, and in relation to specific body parts (upper and lower body halves, and right and left body halves in motion), as well as a sense of spatial awareness._

• **5-Excellent**
  Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.

• **4-Good**
  Student consistently moves through space with full commitment and knowledge of level and direction changes.

• **3-Sufficient**
  Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.
• **2-Limited/Deficient**
  Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.

• **1- Unsatisfactory**
  Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

**RHYTHMIC CLARITY / MUSICALITY**
A student’s progress through the technique sequence should also yield both a practical and intrinsic understanding of how rhythm and musicality are applied to an exercise, a phrase, and dance performance. Musicality is the ability to perform movement phrases informed by music and imagined sound. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

• **5-Excellent**
  Student demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.

• **4-Good**
  Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.

• **3-Sufficient**
  Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.

• **2-Limited/Deficient**
  Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing; whereby student
depends on other dancers, the instructor counting, or other obvious musical cues rather than intrinsic musical responses.

• **1- Unsatisfactory**  
  Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

**PROFESSIONAL PARTICIPATION**  
*Student demonstrates a mature artistic sensibility while cultivating awareness of the class as a living community of dancers. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus. UF Honor Code upheld in all endeavors.***

• **5- Excellent**  
The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections.

• **4- Good**  
Student shows a high level of a mature and professional approach to all aspects of course work.

• **3- Sufficient**  
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.

• **2- Limited/ Deficient**  
Student demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer.

• **1- Unsatisfactory**  
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.
FREELY CONTACT DR. FROSCH WITH ANY QUESTIONS, CONCERNS, AND SUGGESTIONS YOU MAY HAVE OR FOR ANY ASSISTANCE YOU MAY NEED!

University Counseling Services are always ready and available to assist you and/or your peers

Contact information:

Counseling Center
Address:
3190 Radio Rd.
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662
Phone: 352-392-1575

http://www.counseling.ufl.edu/cwc/