

WELCOME TO DANCE IMPROVISATION!

DAA 2621 Dance Improvisation

Spring 2024 – T/TH Periods 6-7

Location: SOC 2250 and BEYOND!



**Professor: Joan Frosch (Dr. Joan, preferred)
she/her**

Location: 213 McGuire Pavilion

Email Policy: Please use your CANVAS acct. for email correspondence regarding this class, thank you!

Contact: jfrosch@arts.ufl.edu

Office Hours

By Zoom, hours and zoom link shared on CANVAS, and by appt.

Course Description

The course introduces dance improvisation as an art form, a personal practice, and a process for creating choreography through movement exploration, readings, and observations.

Learning Outcomes

1. Examine habitual mind and movement tendencies.
2. Take up the physical challenge to exist outside "comfort zones" while also accepting and capitalizing on your movement preferences.
3. Develop and hone performance, perceptual, and imaginative skills, both individually and communally.
4. Competently engage in specific improvisational techniques, parameters, and exercises to challenge your physical thinking and generate movement material.
5. Become competent in analyzing and evaluating improvised performances and practices through written, verbal, and movement communication.
6. Become conversant with various locations of improvised dance, especially in Western concert dance traditions and in African diaspora forms.

Required Texts and Materials

Readings/Viewings as assigned via the Canvas Course Site from such works as:

- *The Moment of Movement: Dance Improvisation* by Lynne Anne Blom and L. Tarin Chaplin
- *Contact Improvisation, Moving, Dancing, Interaction* (With an Introduction to New Dance) by Thomas Kaltenbrunner
- *Choreography: A Basic Approach Using Improvisation* by Sandra Cerny Minton
- Albright, Ann Cooper and David Gere. (Eds.). (2003). *Taken by surprise: A dance improvisation reader*. Middletown: Wesleyan University Press.
- Other materials as selected by the instructor

Course Expectations

Student will:

- Ensure notifications for Canvas Announcements are turned on to "NOTIFY IMMEDIATELY" for this course. In Canvas, navigate to [Account > Notifications > Announcement > Notify Immediately](#).
- Student will respond promptly and respectfully to class messages and notifications from professor and peers, alike.
- Attend classes regularly, be prepared with assignments, on time and ready to work until class is dismissed; (note that unless previously approved by the instructor, any lateness or early class departure can affect your grade).
- Maintain a professional and empathic working attitude which builds and values community.
- Participate wholly in class projects and activities.
- Commit to full-bodied physicality, conceptual flexibility, with heightened awareness of self and other, including body alignment, timing, and the clarity of spatial pathways.
- Observe dance class etiquette (kindness and courtesy first, cell phone off, dress code, lateness policy, etc.)
- Welcome and strive to apply the corrections given and the concepts discussed in class.

Assignments

In addition to Canvas assignments, please expect a regular Journal/Discussion Post

You are required to keep and share a once-weekly journal where you will find, retrieve, or create a series of visuals + word/images that capture or EXTEND the reactions, observations, ideas, and/or inspirations in response to class improvisation or reflection after class.

As assigned, you post your journal content and comment on two peers' posts in response to a discussion prompt.

To facilitate your journal/discussion posts, be mindful to keep track of:

- A new awareness or perception or sensation
- A movement dynamic you experienced—or string of dynamics
- A feeling or emotion you felt.
- A reminder and extension of something familiar.

- Geometric shapes or lines.
- Layers of thoughts, memories.
- A story you recalled or that arose for you.
- Any other images deepening your work/personal discoveries in class.
- Wildcard!

The thoughts, drawings, photos, images, memories, quotes, etc. you share could inspire an experimental exercise or project!

Projects

The thoughtfulness and creativity of your visual journal entries can enrich your Midterm and Final projects which will draw upon site specific, specific theme, character, prop, or other conceptual parameters. In both projects you will pay close attention to honesty, detail, and full physical commitment. Make bold choices. Our framing of midterm and, especially, final projects, will evolve according to your work over the course of the semester:

Midterm Project

Your Midterm project tasks you to work in small groups to collaboratively build an improvisational score based on the physical and emotional attributes you will note in a work which we will watch and discuss. Your ideas will be formalized into a guiding question/ set of questions or "score" which communicates clearly to the performers of your group and guides the movement choices, the energy and development of the performance, in interaction with a particular environment you create or imagine. We will co-create the midterm project rubric to evaluate your project.

Final Project

Your Final project will challenge you to collaboratively create a fresh, meticulously constructed and scored (but not choreographed) improvisational performance as a class. Drawing upon a space, work of art, architectural environment and guiding questions, the projects will be shown in duets, trios, quintets, and large groups will clearly draw upon your team's selection of the techniques, concepts, and improvisational methods learned in class and, perhaps, draw upon your most stirring journal entries. As relates to the work of art or architectural environment you selected, your movement choices cohere to your concept. As appropriate and meaningful to your concept, you may quote one or numerous styles of dance (Step, postmodern/contemporary dance, salsa, contact improvisation, West African, etc.) and/or pedestrian movement, clearly articulated in time and space to create a one-of-a-kind tapestry in performance. We will co-create the final project rubric to evaluate your project.

Attendance Policy

For all DAA studio classes that meet two times a week:

- Students can take two absences with no documentation with no penalty.
- If the third absence is unexcused, it will result in 5% deduction from the final grade.
- Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion
- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, two unexcused absences may result in automatic failure of the course.
- **Tardy Policy: You are late after roll has been taken/class has begun.**
 - Points will be deducted for being late or leaving early for any reason.
 - There will be a five-minute grace period for roll-taking.
 - Three tardies of regular class meetings equal one unexcused absence.

Make-Up Policy

Excused absences (those that can documented accord. to University of Florida policy including <https://shcc.ufl.edu/forms-records/excuse-notes/> Infirmary); <https://dso.ufl.edu/safety-care/> (Dean of Students), may be made-up in the following manner:

- Non-Majors: Approved Performance Event/Written Assignment
- For both majors and non-majors, should you be unable to dance but still able to attend, you may 'actively' observe class for full credit only once in a semester by submitting an observation paper at the end of the observed class.

Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding projected absences, make-ups, or possible withdrawal from the class.

Late assignments: Unless otherwise planned, all homework assignments are expected at the beginning of class on the date due. An asst. after the due date does not fulfill the assignment.

Studio Rules of Conduct

Ringling cell phones, text notifications, texting, eating, etc. are disruptive to classroom activity. Please be considerate. In effort to keep our dance space a peaceful, safe, and clean environment for our students we ask you to observe the following:

- Safety first.
- No gum. This is also for safety reasons since we don't want dancers choking.
- No talking, eating, or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration if the bottle is capped to prevent spills.
- Turn off and put away all cell phones before entering the studio. Please make this a habit. All phone calls and texting must take place outside of class time and NEVER during class time, even if you are using your "one-day" observation.
- If you have an emergency, inform the instructor prior to the start of class so that accommodations that do not disturb the class may be made.

Note: To keep classwork on track, please inform the professor by the end of the second week of classes of a religious observance of faith that will conflict with class attendance during the semester: your religious observance is respected, and no documentation is required.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit verifying that an absence from class is warranted and when the return to class activity is expected, doctor's name, and signature), serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena). Advance notice to the professor is requested as soon as possible prior to the absence, whenever possible.

Course Schedule and Topic Outline

- Class schedule is subject to modification, note that the O'Connell Center schedule may close for events and/or we may meet in alternate spaces, including the [Harn Museum of Art](#); please familiarize yourself with getting to and from the Harn so that you are ready to meet there as required.
- Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Weekly Schedule		
Remember to bring in visual journals for Tuesday classes		
Week	Topic Covered	Additional Info

Weekly Schedule

Remember to bring in visual journals for Tuesday classes

Week One: Jan 9/11	Introduction Improvisation in Everyday Life—nurturing (1) connection to ourselves and (2) the paradox of using limits and parameters to expand freedom and imagination. Limits: Pedestrian movement; “The chair,” “The phone number,” Positive/negative space, etc.	See Canvas for asst.
Week Two: Jan 16/18	Dance & Film: Review projects at: Orangegrovedance view and prepare three questions re: https://invision.inseries.org/series-episode/canticle-ii-abraham-isaac	See Canvas for asst.
Week Three: Jan 23/25	Postmodern dance – improv onstage (history) Mining our habits – shedding Mining our preferences – embracing	See Canvas for asst.
Week Four: Jan 30/Feb 1	Sensing and responding – self, pair Sensing and responding – small groups, ensemble	(Tuesday, Jan. 30: O'Connell Center closed to classes) See Canvas for midterm prep asst.
Week Five: Feb 6/8	Contact improvisation (history) Weight sharing basics	See Canvas for asst.

Weekly Schedule

Remember to bring in visual journals for Tuesday classes

Week Six: Feb 13/15	Sensing and responding in contact – pair with partner or props (real and imagined) Sensing and responding in contact – with small groups or props/environments	See Canvas for midterm asst.
Week Seven: Feb 19/22	Midterm projects preparation	
Week Eight: Feb 27/29	Midterm projects presented and evaluated	See Canvas for asst.
Week Nine: Mar 5/7	Harn Site visit (works and spaces)	See Canvas for asst.
Week Ten: Mar 12/14	No classes meet	Spring Break Mar. 10-16
Week Eleven: Mar 19/21	Discuss performances: student will show movement signatures Freestyling/Riffing in the Cypher	See Canvas for asst.
Week Twelve: Mar 26/28	Improvisation & Social Dance I Improvisation & Social Dance II	See Canvas for asst.
Week Thirteen:	Lessons from dance and music of Africa and the diaspora	

Weekly Schedule		
Remember to bring in visual journals for Tuesday classes		
Apr 2/4	Music & dance improvisation	
Week Fourteen: Apr 9/11	Final projects preparation	Please submit Student evaluation by this week
Week Fifteen: Apr 16/18	Final projects presented at the Harn TBD and evaluated	FINAL PROJECT PRESENTATION
Week Sixteen: Apr 23	Putting it all together: semester in review	Tuesday, April 23 is our last day of Dance Improvisation (Wed. April 24 is the last day of UF classes)

Calendar is subject to change

Grading Criteria

Your final grade is determined by your performance on a number of different tasks:	
Midterm Project	15%
Final Project	25%
Journal	10%
Active Participation*	50%
TOTAL	100%
Class is created in community. Simple, come to class, participate fully! Periodic feedback on participation will be given. 😊	

Letter grades translate to percentages as follows:	
95 – 100	A
90 – 94	A-
87 – 89	B+
84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
65 – 69	D+
60 – 64	D
59 and below	F

Active Participation

Participation is expected to be consistent, informed, thoughtful, and considerate and will be evaluated using the rubric below. I will inform you of your participation grade to date when mid-term exams are returned and schedule a conference if you are earning below 70% of the possible points. NOTE If you have personal issues that prohibit you from joining freely in class discussion or movement exercises, e.g., language or physical challenges, or other, etc., see the professor as soon as possible to discuss alternative modes of participation.

Class Participation Grading Rubric				
	Exemplary (90-100%)	High Quality (80-89%)	Average (70-79%)	Needs Improvement (0-69%)
Prepared and Informed: Shows evidence of having done and integrated the assigned work.	Consistently well prepared with all assignments completed; demonstrated preparation; recalls/embodyes relevant details and aspects of previous discussions, classwork + assignments.	Arrives fully prepared with most of the work due most of the time; partially prepared at other times. On some occasions recalls and/or embodyes details and aspects of previous discussions, classwork + assignments.	Often demonstrates completion of assignments and readings; often has not completed. May recall and/or embody details and aspects of previous discussions, classwork + assignments, if reminded.	Exhibits little evidence of having read, thought about or embodied the assigned material. Little evidence of integrating the work.
Student Initiative	Ready to work! Proactively and regularly contributes to class discussion + movement exercises; initiates discussion on issues related to class topic.	Ready to work! Sometimes contributes proactively to class discussion + movement exercises; asks questions and responds to direct questions. Poses questions about the class materials.	Ready to work- —but sometimes distracted from the task at hand. Contributes to class discussion + movement exercises; seldom volunteers but responds to direct questions	Does not contribute positively to class discussion or movement exercises; or fails to offer relevant responses to direct questions
Collaborative Mindset: partner and teamwork.	Displays strong commitment to and shared responsibility for class/group-based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.	Displays commitment to class/group- based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.	In most aspects, displays commitment to class/group- based work. Takes the perspective of others into account. Shows evidence of having understood + considered issues raised.	Shows only minor commitment to class/group- based work. Does not take the perspective of others into account. Does not show evidence of having understood + considered issues raised.
Rigor and Relevance of Contributions	Evidence based comments— insightful + constructive— balanced between general impressions, opinions + thoughtful analysis;	Comments mostly insightful + constructive, occasionally too general or not relevant; mostly uses appropriate	Comments are sometimes insightful + constructive, with occasional signs of insight; comments often general and rarely use appropriate	Comments are uninformed or counter- productive; rarely uses appropriate vocabulary; heavy reliance on

	uses appropriate terminology. Poses coherent questions about the class materials.	terminology. Poses questions about the class materials.	vocabulary. Poses few questions about the class materials.	uninformed opinion + personal.
Communication: Straightforward + open communication with peers + professor in all participatory projects, classwork + assignments.	Consistent and reliably straightforward + open communication with peers + professor in all aspects of participatory projects (group assignments), classwork + assignments.	Straightforward + open communication with peers + professor in all aspects of participatory projects (group assignments), classwork + group assignments), assignments.	Straightforward + open communication with peers + professor in most aspects of participatory projects (group assignments), classwork + assignments.	Straightforward + open communication with peers + professor in some aspects of participatory projects (group assignments), classwork + assignments.

Important Policies

1. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.
2. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.ua.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluer.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.ua.ufl.edu/public-results/
3. <http://aa.ufl.edu/policies/in-class-recording/> Note that students cannot share or publish recordings without instructor permission.
4. For issues with technical difficulties for Canvas, please contact the UF Computing Help Desk at: <http://helpdesk.ufl.edu>, (352) 392-HELP (4357), Walk-in: HUB 132; or email to helpdesk@ufl.edu Any requests for make-ups due to technical issues MUST be accompanied by the ticket number you received from the Help Desk when you reported the problem. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty you reported if you wish to request a make-up.
5. All courses delivered through any means (face-to-face, online, etc.) use the Canvas learning management system for the following purposes: Distributing and storing the course syllabus, along with any syllabus updates, and maintaining student grades. The only exceptions are courses set up as individual academic experiences such as directed independent study, supervised research, supervised teaching, and thesis or dissertation credits.

6. In addition, I use Canvas to post class announcements, provide access to course materials, update deadlines and/or add information to the calendar, maintain communication with students, schedule Zoom meetings, and more. You are expected to have your settings on IMMEDIATE NOTIFICATION to foster your informed engagement in class and ensure you are up-to-date.
7. If you are doing research from **OFF campus**, you have two options for getting access to many of the UF library materials: the UF VPN or the proxy server. Here's how to connect to the VPN <https://it.ufl.edu/ict/documentation/network-infrastructure/vpn/>. If you are having trouble, please call the UF Computing Help Desk for assistance: (352) 392-HELP (4357).

Campus Resources

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 1-352-392-1575; and the University Police Department: 1-352-392-1111 or 911 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

[Hitchcock Field & Fork Food Pantry](#)

"The Alan and Cathy Hitchcock Field and Fork Pantry is a resource on the University of Florida campus committed to eradicating food insecurity... If you or anyone you know is experiencing food insecurity, the Pantry is a resource to visit. They offer non-perishable food, toiletries and fresh vegetables grown at the Field and Fork Gardens to provide a well-balanced diet...Guests do not need any proof of need to use this resource, all that is needed is a Gator 1 ID to prove you are a current Student, Faculty or Staff at the University of Florida."

Location 520 Newell Drive (Off of North Lawn)

Contact 352-294-3601

Website <https://pantry.fieldandfork.ufl.edu>

Instagram @fieldandforkuf

SPRING 24 DANCE CALENDAR (subject to change)

Dance majors are required to attend the Monday, Jan 8 Dance Area Welcome Back Meeting – 6:30pm-8pm

BFA dance majors are required—and all majors are invited— to attend auditions for *Spring into Dance* in Studio G-6 from 6:30-9:30 pm on Jan 9; BFA auditions on Jan 26; and all *Unshowings*.

You are required to attend one SoTD *Spring into Dance* 2024 and one BFA Showcase

You are required to attend two UFPA shows of your choice (preferably *Parsons Dance* on Tues, Jan 23 @7:30 pm who are also providing a master class TBC for SoTD students; and *Step Afrika* on Tues, Mar 5 @7:30—with whom *UF Alum Ariel Dykes* performs!)

Spring 2024 Dance Calendar

Jan 8 – 1st Day of classes, welcome back meeting @ 6:30pm, G6
Jan 8 – Dance Coordinators meeting 3-4pm
Jan 9 – *Spring into Dance* Auditions from 6:30-9:30pm, G6
Jan 12 – Dance Area Meeting 1-2:30pm
Jan 15 – MLK Day, no classes
Jan 19 – OPTION #1 Curriculum Retreat, 1-4pm
Jan 22 – Coordinators Meeting 3-4pm
Jan 22 – *UnShowing* #1, 6:30-9:30pm in G6
Jan 23 – TBC Parsons Dance Master Class @10:40-12:10 in G6
 Parsons Dance @ Phillips Center, 7:30pm
Jan 26 – BFA Auditions
Jan 29 – *UnShowing* #2, 6:30-9:30pm in G6
Feb 5 – OPTION #1 Open Conversation, 6:30-8:00 in G6
Feb 5 – Coordinators Meeting 3-4pm
Feb 7 - Los Munequitos de Matanzas and Grupo Afro-Cuba masterclass, 10:40-12:10 in G6
Feb 8 – Harn Museum Night – Vibrant Africa, 6:30pm
Feb 9 – Dance Area Meeting –1-2:30pm
Feb. 16 – Masterclass visit with Bharatanatyam artists (CAME)
 - SoTD Town Hall, 10:45am-12:15 pm on Zoom
Feb 11-13 – BFA Showcase Spacing rehearsals*
Feb 14-16 – BFA Showcase Tech rehearsals*
Feb 19 - 12:50-2:45: Halifu Osumare guest lecture (during Dance History)
 – Coordinators Meeting 3-4pm
Feb 18-20 – BFA Showcase final Tech and Dress rehearsals
Feb 21-25 – BFA Showcase
Feb 23 – Dance Area Meeting 1-2:30pm
Feb 26 – Dark Day – NO DANCE MAJOR CLASSES
Feb 27 or 29 – Bagels and Ballet, 10-11 AM (tentative)
March 4-8 – OPTION #1 CRAs (any 1st semester majors, 2nd year BFAs)
March 4 – Coordinators Meeting 3-4pm
March 4 - OPTION #2 Open Conversation, 6:30-8:00 in G6
March 5 – *Step Afrika* @ Phillips Center, 7:30pm (alumnus Ariel Dykes is in the company!)
March 8 - OPTION #2 Curriculum Retreat, 1-4pm
March 11-14 – ACDA Brenau University, Gainesville, Georgia

March 9-17 – SPRING BREAK

March 18 – Coordinators Meeting 3-4pm

March 18-22 – OPTION #2 CRAs (any 1st semester majors, 2nd year BFAs)

March 19 – Adia Whitaker Master Class, 3:00pm G6

March 20 – BA Spring Social/Info Session, TBA

March 22 – Dance Area Meeting 1-2:30pm

March 25-29 – OPTION #3 CRAs (any 1st semester majors, 2nd year BFAs)

March 25 – *UnShowing* #3, 6:30-9:30pm in G6

March 29 – OPTION #3 Curriculum Retreat, 1-4pm

April 1-5 – OPTION #4 CRAs (any 1st semester majors, 2nd year BFAs)

April 1 – Coordinators Meeting 3-4pm

April 1 - All classes and rehearsals in G6 move to Constans Stage

April 5 – Dance Area Meeting 1-2:30pm

April 7-10 – *Spring Into Dance* Spacing Rehearsals*

April 11 – Crew Watch *Spring Into Dance**

April 12 – *Spring Into Dance* Tech #1*

April 14-15 – *Spring Into Dance* final Tech rehearsals*

April 15 – Coordinators Meeting 3-4pm

April 16 & 17 – *Spring Into Dance* Dress Rehearsals*

April 18-21 – *Spring Into Dance**

April 19 – Dance Area Meeting 1-2:30pm

April 22- Dark Day

- All classes and rehearsals resume in G6

April 23 – *Les Ballets Trockadero de Monte Carlo* @ Phillips Center, 7:30pm

April 24 – Last Day of Classes

- Senior Circle, 12:10-12:30pm in G6 [TBD]

- SoTD Convocation, 4-5pm in Black Box Theater

- *Final UnShowing*/ BA Senior Project Symposium, 6:30-9:30pm in G6

April 29 - CRAs – Graduating Seniors – Times TBD (tentative)

*See [Primary Production Calendar](#) for full production schedules

***LIKE ALL SYLLABI, THIS IS A LIVING DOCUMENT AND SUBJECT and EXPECTED TO CHANGE TO FACILITATE YOUR LEARNING.** Please note I may possibly need some accommodations to improve your learning opportunities this semester. Any changes will be communicated clearly, are not unusual and should be fully expected. Thank you! Meanwhile, I invite YOU to take a proactive role in your participation in this course and to be in active communication with me throughout the semester! Your creative ideas, questions, and suggestions for how we, as a community, LEARN, MOVE, and GROW are always warmly welcomed! No cap!

Fin

(Remember to end at an unexpected place!)