

Instructor

First Name, Last Name

Email: **xxx@umbc.edu**

Office Hours: by appointment

DANC 335 Projects in Choreography

1 Credit Hour

Semester XXXX

Friday 1:00 - 2:15pm

Conference Room, 3rd floor

PAHB

I. COURSE DESCRIPTION

In this course, students complete the process of creating and presenting an original dance piece which includes: formulating a proposal for the work, conducting an audition, scheduling, preparing for, and conducting weekly rehearsals, choosing music, and formulating a costume concept. Each student will choreograph an original group work, usually 5-8 minutes in length, for an informal public presentation.

II. COURSE OBJECTIVES

Each student will refine and deepen their artistic voice through creative process sharing, in-class discussion and compositional analysis, and will examine elements of the production side of dance making such as sound, music, costume, and stagecraft.

By the completion of this course, students will demonstrate their ability to:

- Formulate a clear, cohesive and feasible creative project proposal
- Incorporate compositional elements (space, time, force, shape) in ways that supports and enhances the motif/theme of the final work
- Apply critical and reflective analysis of own and other peers' creative process and final work
- Time manage rehearsal schedules, production elements, and the editing/revision process leading to completion of the final work

III. COURSE PROCEDURES

IN-CLASS

Students will engage in reflection and discussion of in-class topics and sharing learned experiences and questions that arise from their process of creating a new dance. Written assignments are introduced in class and completed as outside work; these includes: concert program information, artists bio, program note, and a final reflection essay. The final essay should evaluate on choreographic tools and structures used for the final work, identify and answer questions about choices made in the creative process, and reflect on and describe how received feedback was incorporated.

CREATIVE PPROCESS

Student choreographer will be working in the studio weekly for two hours with their dancers up till the week of the scheduled concert. The instructor will visit rehearsals and provide feedback, and in conversation student will be asked to describe and analyze choreographic tools, compositional structures, and movement choices they are engaging with.

It is important to understand that dance making is as a process that involves multiple drafts, incorporating feedback, revising, and editing.

IV. COURSE REQUIREMENTS

1. Attend the mandatory first class meeting on **DAY, MONTH DATE** from 1:00 - 2:15pm
2. **Mandatory attendance and participation** in the audition on **DAY, MONTH DATE** from 12:00 - 1:00pm in **The Cube**. Each choreographer will give a brief description of their dance/project idea and teach phrase material to the dancers attending the audition.
3. **Submit Student Choreography Proposal form and Choreographer contract** in class on **DAY, MONTH DATE**. The proposal form can be found in the Dance Student Handbook, by the Dance office, or <http://my.umbc.edu/groups/dance/files>
4. **Run consistent rehearsals in a professional manner**. Please reinforce the requirement to your cast that all dancers must be present for each rehearsal. Maintain constant communication with course instructor about your rehearsal process, including challenges and successes.
5. **Complete your TIMELINE:** this assignment will take place in class, but you will be asked to finalized as part of your homework load. Bring or email your complete timeline by **DAY, MONTH DATE**.
6. **Schedule Individual Advising Meeting:** You are required to schedule an advising meeting with your instructor between **DAY, MONTH DATE**

7. **Attend PROGRESS SHOWING:** on **DAY, MONTH DATE @ 12-12:45pm**. Make sure you to inform your cast that they are needed during this time frame. They do not need to be present for the showing, only the work they are performing in.
8. **Individual rehearsal visits:** Coordinate with the Instructor to schedule individual rehearsal visits between **MONTH DATE(S)**. It could be your regular rehearsal or a showing/feedback session coordinated during the "free time" (12-1pm) Monday, Wednesday and Friday.
9. **Final draft** of each students' First Work must be completed by **DAY, MONTH DATE**. Bring video of final draft to class for viewing.
10. Attend the **lighting/sound tech** and dress rehearsal (with your cast) on **DAY, MONTH DATE** from **TIME** pm in The Cube.
11. Attend the **set-up/dress rehearsal** at 5:00pm on **DAY, MONTH DATE** and participate in the concert preparation and warm-up class.
12. **Submit** your Final Reflection Essay. Email proposal to XXX@umbc.edu by **DAY, MONTH DATE**

IMPORTANT:

Respond promptly to all requests pertaining to First Work Concert, including requests from instructor, tech director, musical director, etc.

You and the dancers must be available for all mandatory showings, lighting rehearsals and performance date. Please make sure your cast members sign a Performer Contract, and turn these into me by **DAY, MONTH DATE**

V. COURSE GRADING

Your total grade for this course is an accumulation of **100% of total grade:**

- Homework assignments 20%
- Final Reflection Essay 20%
- Choreography / compositional craft 60%

Grading scale

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

E = blow 60%

Choreography / Compositional (60% of total grade)

Originality: exhibits high level of movement curiosity	20%
Structure: exhibits creative use of space and spatial relationships	20%
Exhibits a clear relationship between the movement and sound score	20%
Choreographer’s ability to work within the capabilities of the dancers	10%
The arch of the piece showcases awareness of development	20%
Choreographer’s ability to process and integrate feedback	10%

Final Reflection Essay (20% of total grade)

Critical reflection examples of the creative process	50%
Analysis of the final work (what worked/what didn’t)	30%
Layout and proof reading	20%

Homework Assignments (20% of total grade)

Choreographer proposal	20%
Program note	20%
Program information	20%
Timeline	20%
Individual Advising Meeting	20%

Rubrics

ESSAY	60-69points	70-79points	80-89points	90-100points
	D	C	B	A
Critical reflection examples of the creative process 50%	Summarizes more than critically reflects and examples are lacking	Sporadical in their reflection examples and in they synthesis of information	Provides consistently creative and adequate reflective synthesis of their process	Highly insightful and provides consistently creative and unique reflective synthesis of their process
Weight/points 0.5 x 100 = 50pts	30-34pts	35-39pts	40-44pts	45-50pts
Analysis of the final work (what worked/what didn’t) 30%	Provides a poor analysis of their process; includes few or no examples	Provides a somewhat detailed analysis of their process; includes few or no examples	Provides detailed analysis of their process; includes examples	Provides detailed and insightful analysis of their process; includes examples
Weight/points 0.3 x 100 = 30pts	18-20pts	21-23pts	24-26pts	27-30pts
Mechanics and proof reading 20%	Too many typos, grammatical, spelling or punctuation errors	Many grammatical, spelling or punctuation errors	A few grammatical, spelling or punctuation errors	Almost no grammatical, spelling or punctuation errors
Weight/points 0.2 x 100 = 20pts	12-13pts	14-15pts	16-17pts	18-20pts

CHOREOGRAPHY	60-69points	70-79points	80-89points	90-100points
	D	C	B	A
<p>Originality: exhibits high level of movement curiosity</p> <p>20%</p>	Little to no movement invention/curiosity is present; movement material very basic.	Some movement invention/curiosity is present; effort made to expand movement vocabulary beyond basic	Strong effort towards movement invention clearly present; movement material and vocabulary developed is advanced	Impressive effort towards movements invention; movement material exceptionally detailed and challenging exiting knowledge
Weight/points 0.2 x 100 = 20pts	12-13pts	14-15pts	16-17pts	18-20pts
<p>Structure: exhibits creative use of space and spatial relationships</p> <p>20%</p>	Minimal application of creative use of space; favor frontal and unison	Basic application of spatial elements like diagonals; forever even spacing of bodies and sagittal plane	Good understanding and application of spatial elements and design principles; space used to inform theme of thee work	Exceptional creative use of space; advance application and understanding of spatial elements and design principle
Weight/points 0.2 x 100 = 20pts	12-13pts	14-15pts	16-17pts	18-20pts
<p>Sound: exhibits a clear relationship between the movement and sound score</p> <p>20%</p>	Little to no relationship established between movement and sound	Basic relationship explored between movement and sound; little creative risk to push theme/idea of the work	Good and clear relationship created between movement and sound; highlighting the theme/ideas of the work	Excellent relationship created between movement and sound; highlighting the theme/ ideas of the work
Weight/points 0.2 x 100 = 20pts	12-13pts	14-15pts	16-17pts	18-20pts
<p>Arch: the arch of the piece showcases awareness of development</p> <p>20%</p>	Craftsmanship poor: little use of duration, timing, mood changes; work lack structure	Craftsmanship average: use of duration, timing, mood changes was inconsistent; work lack structure	Good craftsmanship; above average use of duration, timing, mood changes to frame the arch of the work	Advanced craftsman-ship; excellent control of duration, timing, mood changes; cohesive in its structure
Weight/points 0.2 x 100 = 20pts	12-13pts	14-15pts	16-17pts	18-20pts
<p>Coaching: choreographer's ability to work within the capabilities of the dance</p> <p>10%</p>	Little understanding of dancers' skills; movement material not appropriate for the dancers skill level (too advanced)	Basic incorporation of dancers skill level; at times did not fully utilize dancers potential	Good understanding and incorporation of dancers' skill level; highlighting the theme/ ideas of the work	Advanced incorporation of dancers' skill level and encouraged expressive growth in performers
Weight/points 0.1 x 100 = 10	6pts	7pts	8pts	9-10pts
<p>Critique: Choreographer's ability to process and integrate feedback</p> <p>10%</p>	Work shows little to no effort to process feedback and translate into final work	Work shows minimal effort to process feedback and translate into final work	Work shows good effort to process feedback and translate into final work	Work shows exceptional effort to process feedback and translate into final work
Weight/points	6pts	7pts	8pts	9-10pts

HOMEWORK	60-69points	70-79points	80-89points	90-100points
	D	C	B	A
All assignments 20%	Minimal understanding of project requirements. Assignment generally followed but work is incomplete or inconsistent	Basic understanding of project requirements. Assignment followed and work is somewhat complete and consistent	Good understanding of project requirements. Assignment followed and work is mostly complete and consistent	Exceptional understanding of project requirements. Assignment followed and work is all complete and consistent
Weight/points 0.2 x 100 = 20pts	12-13points	14-15pts	16-17pts	18-20pts

Grade Calculation

Categories	Grade Category Weight		Total point score (tps)
Choreography [C]	60%	0.6	
Essay [E]	20%	0.2	
Homework [H]	20%	0.2	
Total:	100%	1.0	
Final Grade = C(tps) x 0.6 + E(tps) x 0.2 + H(tps) x 0.2 = %			

VI. TOPICAL / ASSIGNMENT Outline

REQUIRED Friday Class / Participant attendance 1:00-2:15pm

Fri	Week 1	Review syllabus, prep for audition, share ideas
Fri	Week 2	Rehearsal schedule, project timeline, choreography proposal
Fri	Week 4	Space, Time, Body: what kind of work are you imagine?
Fri	Week 5	Guest visitor Monica Dale - Music Coordinator
Fri	Week 6	Guest visitor - costume design/ideas
Fri	Week 7	Talk about the progress showing: where are you going from here
Fri	Week 8	Concert Program
Fri	Week 9	Bring video of final draft of original work
Fri	Week 11	Concert details: roles and tasks
Fri	Week 13	Reflection on First Work Concert
Fri	Week 15	Last class - evaluation

REQUIRED Common Time & Production attendance

Wed	Week 2	Audition 12:00 - 12:45pm in The Cube
Fri	Week 6	Progress showings 12:00 - 12:50pm in The Cube *all dancers and choreographers must be available
Thu	Week 11	Tech & dress run TIME in The Cube
Fri	Week 11	Warm up 5:00 / dress run 6:30pm / Concert 8:00pm in The Cube

REQUIRED Assignments / Forms

Fri	Week 2	DUE in class: Choreography proposal
Fri	Week 3	DUE in class: Performer contract (full cast) / Timeline
Mon	Week 4-8	Schedule: individual advising meeting
Mon	Week 10	Due by email: Program information to xxx@umbc.edu Due by email: Music file to jonesb@umbc.edu
Fri	Week 15	Due by email or in class: Final Reflection Essay

VII. DEPARTMENT POLICIES for DANC 335

1. Students may have **no less** than 2 dancers and **no more** than 3 dancers in their original group work.
2. Length of the work: 4min - 8min
3. Choreographers may borrow costumes from the Dance Department's Costume Inventory, or items that their dancers already own.
4. Each choreographer is responsible for contributing **two production service hours** to Dance Depart. productions. Students failing to complete the two hours before the end of the semester will receive an "incomplete" grade in this course until their commitment is fulfilled. Please see attached policy titled, *Choreographer Production Hours* for specific policy elements.

UMBC Statement of Academic Integrity:

“By enrolling in this course, each student assumes the responsibility of an active participant in UMBC’s scholarly community in which everyone’s academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC student handbook, the faculty handbook or the UMBC Policies section of the UMBC directory.”

Title IX/Sexual Misconduct

UMBC does not discriminate against students, faculty or staff based on sex in any of its programs or activities, including but not limited to educational programs, employment, and admission. Sexual harassment, including sexual violence, is a kind of sex discrimination and is prohibited by Title IX and the University.

UMBC is committed to maintaining a campus environment that is free from discrimination based on sex, and maintains that commitment by responding promptly and effectively when it learns of any form of possible discrimination based on sex. The University responds to reports of sexual harassment, including sexual violence, as part of its efforts to stop the harassment and prevent the recurrence of possible discrimination. In compliance with Title IX, the University has Sexual Misconduct and Sexual Harassment policies. [Click here to view the policies.](#)

UMBC also complies with Maryland laws that protect individuals from discrimination on the basis of sexual orientation, as well as gender identity. Although these obligations may be outside the realm of Title IX, questions or concerns about possible discrimination based on sexual orientation and/or gender identity under state law may also be directed to the University’s Title IX Coordinator.

Direct inquiries concerning the application of Title IX, including complaints or concerns to:

Bobbie L. Hoye
Title IX Coordinator
Human Relations Officer
Office Location: Administration Building, 9th floor, Room 901
bhoye@umbc.edu
(410) 455-1606