



with: Xan Burley (pronouns: she/her/hers)
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lab fees: <http://aa.ufl.edu/policies/material-and-supply-fees/>



→ course introduction + description

* This syllabus and course content is heavily influenced by Jeanine Durning, Angie Hauser, Doug Varone, Elizabeth Johnson, and others.
** This syllabus and course plan is subject to change!!!

COURSE DESCRIPTION + GUIDING PRINCIPLES.

Dance Composition 2 builds on principles introduced and explored in Dance Composition 1, as well as each individual's previous personal experience with choreography and improvisation. In addition to the regular practice of choreographic/creative process and development in and out of the studio, you will further hone your artistic voice and aesthetic through readings, viewings, responses, reflections, content creation, and written essays. You will also build upon your knowledge of dance performance-making by researching historical and currently working dance artists/organizations and situating yourself within the context of the field.

In this course, we will focus on and discern a number of principles of dance composition: Movement Research, Invention, Development, + Transformation; Compositional Improvisation; Locating Movement in Environment (Space, Sound, and Context); Site Responsivity; Performance of Choreography; Elements of Design; Historical Frameworks; and much more. You will create 3 **choreographic studies** (one solo and two group works); a 2-part **midterm** project (solo + trio); and a **final** group project. In order to grow your choreographic capacity and resolve, you will share your choreography in-process frequently. You will regularly make entries in a **process log**; read and view dance-related content for **weekly responses**; complete an **Interdisciplinarity in Dance** project; and write a final **processay**.

Each of you is charged with developing and expanding your choreographic capacities. I will share methods, strategies, insights, questions, and proposals to instigate and excite your choreographic, creative, and compositional body/mind. To that end, I consider this process a generative collaboration. Ultimately, I am here to foster your growth, capacity for imagination, and creative/choreographic vision as it evolves and takes shape. As an artist myself, I highly value collaboration, inquiry, research, and vulnerability as driving forces behind my creative work. I hope to help you cultivate your values as artists. In service of such, I firmly believe and will uphold that there are many, many ways to make dances, and no one way is the *only* way.

POSTMODERN PERSPECTIVES...

Over the course of our time together, I will offer my own and others' strategies for choreography, primarily drawn from my work as a postmodern choreographer and performer. It bears noting that Postmodernism, which is built from Modernism and falls under the broader category of *Contemporary Dance*, is considered a Western form of dance and dance-making. Importantly, this style of choreography is by no means the best or only way. It is but a single way of many to approach the making of dances. In this class, I will share my specific expertise with you in the hopes that I can support your growth as an artist. The reason for the "..." at the end of "Perspectives" is because many different dance forms, arts and other disciplines, and contexts ultimately inform choreographic research and, in this class, we will unpack that together.

DAILY CLASS WORK

Many of our classes will begin with improvisation, after which I will introduce a choreographic exercise that will support your choreographic studies and projects. We will practice collaborating, giving constructive feedback, and iterating on choreography and movement. And we will engage in critical dialogue around what we are practicing and making. This class is **most importantly a studio-based practice**, supported heavily by out-of-studio movement, creative, and writing practices. Your openness to creative evolution, as well as your steadfast beliefs, will guide, aid, and propel you in this endeavor.

COMMUNICATION

We will use Canvas (<http://elearning.ufl.edu>) as our home-base for communicating, compiling assignments, and collaborating. In addition, please only use your **UFL.EDU** for any email correspondence. Please be sure to **communicate** with me as the semester progresses. **Knowing how you're doing in this class helps me support you!!!** Also, in an effort to protect my time with my family, know that I will not respond to emails after 4pm during the week or on the weekend. If something is urgent, I will attend to it as quickly as possible.

OFFICE HOURS are a great way to touch base with me about your progress and ask any questions you may have. My office hours are **TBA and by appointment**. Please take advantage of those times and come visit me. My office is **232 at SoTD** and I have an additional space at **Yon Hall**.

→ course objectives

In this course, we will:

- Develop our artistic voice and aesthetic by practicing choreographic composition.
- Use improvisation as both generative and as material for performance.
- Learn and try out methods, devices, strategies, and tools for inventing movement.
- Learn and try out methods, devices, strategies, and tools for transforming movement material.
- Practice different ways to formulate movement material in order to compose dances.
- Gain an understanding of some historical and/or cultural contexts around choreography.
- Practice articulating our artistic aesthetic and process through written exercises.
- Examine habitual tendencies and preferences.
- Challenge ourselves to exist outside our "comfort zones" while also accepting and capitalizing on our preferences.

- Practice taking risk, experimenting, and trying new, unfamiliar approaches to dance-making.
- Cultivate an understanding of the process over product model and its benefits and misgivings.
- Collaborate with each other.
- Give and receive constructive feedback and learn how to curate, interrogate, and integrate feedback.
- Understand the ongoingness and evolution of a dance work and one's body of work.

As the facilitator of this course, I will:

- Share my expertise with you.
- Create opportunities for you to grow, improve, and be challenged.
- Ask you to be open to new and different ways of moving, thinking, and creating.
- Respect your values, expertise, and boundaries.
- Expand your knowledge of Dance Composition.

→ course calendar

TUESDAYS	THURSDAYS	DUE (all Fridays by 11:59pm)*
AUG 22	AUG 24	
NO CLASS	<i>First day of class / Course Intro My Venn Diagram</i>	> [Process Log Entry 1]
AUG 29	AUG 31	
		> [Process Log Entry 2] > Response A (Xan)
SEP 5	SEP 7	
<i>Sound Study Share Out</i>	<i>Sound Study Share Out</i>	> [Process Log Entry 3] > Response B (Xan)
SEP 12	SEP 14	
	<i>Chad Gaspard teaches combined class</i>	> [Process Log Entry 4] > Response C (Xan) > Interdisciplinarity in Dance Project Proposal Due
SEP 19	SEP 21	
		> Process Log Entry 5 + Upload (entries 1-5) > Response D (choice)
SEP 26	SEP 28	
<i>Partner Study Share Out</i>	<i>Share Out Overflow</i>	> [Process Log Entry 6] > Response E (Xan)
OCT 3	OCT 5	
	<i>Midterm Part 1 Lightning Round Share Out</i>	> [Process Log Entry 7] > Response F (Xan)
OCT 10	OCT 12	
<i>Midterm Project Work Time / Meetings with Xan (final project ideas discussed)</i>	<i>Midterm Project Work Time / Meetings with Xan (final project ideas discussed)</i>	> [Process Log Entry 8] > Response G (Xan)
OCT 17	OCT 19	
<i>Midterm Part 2 Share Out</i>	<i>Share Out Overflow</i>	> [Process Log Entry 9] > Response H (choice)

OCT 24	OCT 26	
		> Process Log Entry 10 + Upload (entries 6-10)
OCT 31	NOV 2	
<i>Interdisciplinarity in Dance slides due on canvas Nov 1</i>	<i>Interdisciplinarity in Dance Presentations in class</i>	> [Process Log Entry 11] > Response I (Xan)
NOV 7	NOV 9	
	<i>Space Study Share Out</i>	> [Process Log Entry 12] > Response J (Xan) > Final Project Proposal Due
NOV 14	NOV 16	
<i>Space Study Share Out (part 2)</i> <i>***Class moves to Constans stage until Nov 30***</i>		> [Process Log Entry 13] > Response K (Xan)
NOV 21	NOV 23	
<i>Final Project work time</i>	NO CLASS	> [Process Log Entry 14]
NOV 28	NOV 30	
<i>Final Project work time</i>	<i>Final Project Share Out</i>	> Process Log Entry 15 + Upload (entries 11-15) > Response L (choice)
DEC 5	DEC 7	
<i>Class Wrap-Up</i> <i>My Venn Diagram Now...</i>	NO CLASS	
DEC 12	DEC 14	
NO CLASS	<i>Final Processay Due by 11:59pm</i>	

*anything bold in the deadlines column are actual assignments to complete on canvas;

**anything bracketed is an assignment you should complete, i.e. process log entries;

*** anything due on days other than Fridays are listed under those days;

*This calendar and the class content is subject to change based on our evolving needs as a community

→ creative growth + respectful learning environment + community guidelines

In this class, the culture we collectively develop is paramount. For your own and our benefit as a group, be prepared to be engaged mentally and physically in every class, to contribute to class discussion and feedback sessions, to be generous observers of others' work, to collaborate well with others, and to create a brave space for experimentation and risk-taking.

Each choreographic study will also be graded in the area of CREATIVE GROWTH, for which I expect that you will be consistent in:

- (1) **Creative Inquiry:** having an inquisitive spirit that is open to evolution, questioning assumptions, trying what seems hard or challenging and approaching failure as an opportunity for growth.
- (2) **Creative Rigor:** having an integrity of practice that is enthusiastic, effortful, available, embodied, and dedicated to growth.
- (3) **Creative Attention:** having an awareness of oneself as a practitioner/artist, an awareness of possibility, of others, and having a focus and diligence that is apparent in the work.
- (4) **Creative Participation:** having an ethos of inclusivity, social responsibility, sensitivity, commitment to the collective practice, personal motivation, and showing up for yourself and others.

An important part of our leaning environment are the ways we give constructive feedback on our developing work, which I will guide from a number of perspectives and experiences. I ask you to center generosity, sensitivity, and courage in both the giving and receiving of feedback. In order to establish a respectful learning environment that we can all contribute to, we will develop **community guidelines** together in class on the first day.

CHOREOGRAPHIC STUDIES (30% / 10 points each = 30 points total)

You will create 5 **choreographic studies** of varying lengths and cast sizes, inspired by a number of different compositional premises. You are expected to invest studio time in and outside of our class developing these dances and you will share each one at least once, if not multiple times, for peer feedback. Rubrics will be provided for each choreographic study and graded accordingly. The studies include

- ⇒ Sound Study (solo) = 10 points / share outs on **Sep 5 + 7**
- ⇒ Partner Study (duet) = 10 points / share outs on **Sep 26**
- ⇒ Space Study (group) = 10 points / share outs on **Nov 9**

MIDTERM PROJECT: *Devices Solo + Trio* (15% / 15 points total)

Your **midterm project** will entail a solo phrase, an augmented version of the solo phrase, and integrating both phrases into a trio with 2 of your peers.

- PART 1 (solo): On your own, you will develop a short phrase of no more than 30 seconds in length. You will then select an augmentation device and transform the phrase into a second version. You will share both the original phrase and the augmented phrase side by side and the class will guess which device you selected.
- PART 2 (trio): With two peers, you will collaboratively combine your phrases (a total of 6) and use another augmentation device on the combined choreography. You will also edit and revise the piece and share it with the class.
 - Part 1 = 5 points / lightning round share outs on **Oct 5**
 - Part 2 = 10 points / share outs on **Oct 17**

FINAL PROJECT (15% / 15 points)

For your final project, you will work in a group and propose a question that will guide your collaborative choreography. This project should address themes of culture, context, technology, and/or a topic of interest; this project should also address how "meaning" and "intention" are developed and conveyed in a dance. You will share the piece in class. Share outs on **Nov 30**.

PROCESS LOG (10% or 10 points)

Each week, I ask that you make an entry into a **process log**. This can be a paper journal, a Google Drive folder, or a OneDrive folder. Be sure to note the date on each entry. Every 5 weeks you will upload 5 entries onto Canvas to be graded. Your process log is a space for collecting ideas, posing questions, information downloads, video or other media content of your creative work, and more. You should plan to record thoughts, reflections, inspirations, scores, etc. in response to our work together. The 2nd process log will be graded complete or incomplete and the 1st and 3rd will each be graded out of 5 points. However, they will reflect the quality of your entries in total.

- Process Log #1 (5 points) due **Sep 22**
- Process Log #2 (complete/incomplete) due **Oct 27**
- Process Log #3 (5 points) due **Dec 1**

WEEKLY RESPONSES (10% or 10 points)

I will assign readings, viewings, and other dance/choreography-related content to which you will respond weekly for a total of 12. Every 4th response will be something you choose to read, watch, or otherwise take in. You will be able to respond multi-modally (writing, improvising, drawing, etc.). Some might be discussion boards. The 6th and the 12th weekly responses will be graded out of 5 points each, but will reflect the quality of the responses prior. Due on **Fridays of ALL class weeks** except Aug 25, Oct 27, and Nov 24.

INTERDISCIPLINARITY IN DANCE RESEARCH PROJECT (10% or 10 points)

You will research an artist or arts organization working with the discipline of dance *and* at least one other discipline and present on your research. Details will be outlined on Canvas. Presentations on **Nov 2** (slides due on Canvas **Nov 1**).

FINAL PROCESSAY

You will write a processay (a process essay) that summarizes your experience in this class. Details will be outlined on Canvas. A bibliography with sources will be required. Due **Thursday, December 14th by 11:59**.

ATTENDANCE

It is imperative that you attend every class meeting for this course. Being present and supportive of your peers, and being engaged in our work together regularly is integral. For classes that meet twice a week, **two (2) unexcused/undocumented absences are allowed**. Beyond those absences, documentation is required to be considered excused. Each unexcused absence lowers your grade 5%. That said, I recognize and respect that you may encounter challenges to this. Please communicate with me if you believe your attendance is of concern. I will let you know when you have used both unexcused absences. If you incur a third unexcused absence, I will schedule a meeting with you to come up with a plan of action. If you incur a fourth unexcused absence, it is your responsibility to be in touch with me about next steps.

EVENT ATTENDANCE

Required events are in **RED** in the calendar of events below.

GRADING PROCEDURES

PERCENTAGES

Choreographic Studies	30%
Midterm Project	15%
Final Project	15%
Process Log	10%
Weekly Responses	10%
Interdisciplinarity in Dance Project	10%
Final Processay	10%
TOTAL	100%

LETTER GRADES

A	93-100
A-	90-92
B+	86-89
B	83-85
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	59 and below

[Link to the university grades and grading policies](#)

A note about deadlines: let's face it, deadlines are both a burden and a necessity. The best learning you can do is ongoing, it's a process that has no outcome or due date. That said, I assign deadlines so that I have enough time to provide feedback. I space out deadlines so that you can spend time putting meaningful thought into the assignments. But...LIFE HAPPENS and you may be delayed in completing work. If you email me before a deadline to communicate an assignment's lateness, you will be granted an automatic **48-hour extension**. Further extensions will be decided on a case-by-case basis.

CALENDAR OF EVENTS—FALL 2023:

****UnShowings are yet to be determined – dates will be shared as soon as possible.*****REQUIRED**

Please check your emails daily for Dance Area Headquarters Canvas site updates!

August

23 – Classes begin + **Welcome Meeting 6:30 pm – 8 pm in G-6**

24 – 4:00-5:00pm SoTD Convocation

September

14 – 12:50-2:20pm G-6 – Chad Gaspard Lecture/Dance Class (Ric Rose Alumni Award)

15 – 10:40a-12:25p G-6 – Chad Gaspard Friday Master Class (Ric Rose Alumni Award)

15 – 6-7:30pm G-6 – Ric Rose Award Presentation and reception

October

6 – Homecoming (no classes)

15 – 7:30pm Nobuntu @ UFPA

20 – 9a-4:30p – BFA Program Auditions

26 – 8:00pm - Limon Dance Company at Santa Fe College

27 – Young Dancers Workshop

27 – 7:30pm DANB - *Swan Lake* @ UFPA

28 – Young Dancers Workshop

November

1 – 7:30pm Ndlovu Youth Choir @ UFPA

10 – Veterans Day (no classes)
13 – AGBEDIDI load in begins
16-17 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
17 – 1:00pm – 2:30pm – Dance Area Meeting
19 – 6:30-10:30pm – AGBEDIDI Spacing rehearsals, G-6
20 – 6:00-9:30pm – AGBEDIDI Crew orientation, Crew Watch, G-6
22 – 26 – Thanksgiving Break
27-28 – 6:30-11:00pm – AGBEDIDI Techs #1 and #2 and Production Meeting, G-6
29-30 – 7:30-11:00pm – AGBEDIDI Dress Rehearsals #1 and #2 and Production Meeting, G-6

December

1 – 1:00pm – 2:30pm – Dance Area Meeting
1 – 7:30pm – AGBEDIDI Concert, G-6
2 – 7:30pm AGBEDIDI Concert, G-6
3 – 2pm – AGBEDIDI Concert, G-6
6 – CLASSES END
7-8 – Reading Days
9-15 – FINAL EXAMS

→ statements

A NOTE ON PHYSICAL TOUCH

The nature of our work as dancers involves an intimate relationship with our bodies and sometimes the bodies of dancers around us. We will be covering some basics of contact improvisation during which you will gain confidence in partnering, sharing weight, and sensing touch within certain parameters. In addition, although I will always attempt to offer corrections and guidance verbally, there may come a time when I need to use a physical correction to aid with positioning, alignment, or execution of a particular movement. If you are uncomfortable with ANY of the above, please speak with or email me so you and we can come up with a solution together.

CONTENT WARNING

In this course, we may cover content and materials that some might find difficult. It is important that in an artistic discipline course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

→ student resources

HEALTH AND WELLNESS:

- *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

ADDITIONAL MENTAL HEALTH RESOURCES:

- UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/>

- The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine: <https://equalaccess.med.ufl.edu/specialty-clinics-classes/>
- Alachua County Crisis Center web site (Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises): <https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx>

ACADEMIC RESOURCES:

- *E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
- *On-Line Students Complaints:* [View the Distance Learning Student Complaint Process.](#)

→ uf policies

COURSE EVALUATIONS:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) 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.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code.](#) Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

IN-CLASS RECORDING:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

THIS SYLLABUS AND COURSE CONTENT IS SUBJECT TO CHANGE

You will be notified in advance of important changes that could affect grading, assignments, etc.

Syllabi are posted here: <http://arts.ufl.edu/syllabi/>