



BARD
HIGH SCHOOL • EARLY COLLEGE



Bard High School Early College - Newark
BARD100 – College Dance: Choreographic Project – Fall 2021
BHSEC Newark - Room 112

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Course Description

In this course, students explore elements of dance, and through experimentation with movement, they increase their awareness of their bodies in motion. This semester will be centered on using several strategies and practices in order to develop a personal creative process for dance-making. The course will focus on lived experience through discussion, writing, film, visual art, movement, improvisation, and music. This course will cover using the body, experience, and memory as history to create art. We will examine interdisciplinary methods for creating dance and telling our stories, through performance art, time-based art, dance film, and improvisation.

Students will be given the opportunity to expand and refine their personal movement vocabulary (creative voice) through exploring opportunities for movement creation and dance composition, and to develop/hone performance skills for the proscenium and non-conventional stage.

Students will engage a plethora of inspirations, approaches, processes, strategies, tools and methods for identifying and accessing research and source materials for dance making, and developing those materials into choreographed works. Through experiential practice, sharings, readings, writings, discussion, we will invest in the ongoing work that is the heart of dance making. The course will culminate in an end of year performance where each student will present a finished dance work.

NJSLS-VPA: Dance Standards-based Course Objectives

Upon successful completion of the course students will be able to:

Creating

Explore

- Develop improvised and choreographed dance studies with movement sourced from the exploration of various stimuli. (1.1.12prof.Cr1a)
- Analyze the process and the relationship between source material and movement generated. (1.1.12prof.Cr1a)

Plan

- Clarify artistic intent both verbally (Critical Response Process) and in written form (artist statement). (1.1.12prof.Cr2a)
- Employ a range of choreographic devices and dance structures to develop a dance study with a clear artistic intent. (1.1.12prof.Cr2a).
- Develop a dance around a central theme that is clearly communicated through movement choices. (1.1.12prof.Cr2a)

Revise

- Revise a movement study based on self-reflection and feedback to improve the quality and efficacy of non-verbal communication. Articulate, evaluate, and justify movement choices and revisions and the impact of these choices. (1.1.12prof.Cr3a)

Performing

Express

- Use space intentionally during phrases and through transitions between phrases. (1.1.12prof.Pr4a)
- Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing. (1.1.12prof.Pr4b)
- Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose). (1.1.12prof.Pr4c)

Critique

- Analyze artistic criteria to determine what makes an effective performance. (1.1.12prof.Re9a)

Synthesize

- Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works. (1.1.12prof.Cn10a)

Present

- Adapt movements to performance area. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance. (1.1.12prof.Pr6c)
- Demonstrate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) of a dance performance. (1.1.812prof.Pr6d)

Responding

Analyze

- Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic intent. (1.1.12prof.Re7a)

Interpret

- Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent. (1.1.12prof.Re8a)

Connecting

Synthesize

- Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works. (1.1.12prof.Cn10a)

Physical Contact

Dance education, as a physical practice, works best with a combination of demonstration and hands-on contact to help the training body understand alignment, balance, and extension. This includes tactile cues on the limbs, head and neck, and torso. Please notify me if you are not comfortable with physical contact, and I will respect your wishes and privacy.

Course Materials

Textbooks: There is no textbook, however short readings will be distributed in hard copy, or in PDF format on Google Classroom.

Technology - For the various studies and projects you will need access to the following:

- A device that can record video. (ChromeBook, laptop with built-in camera, smart phone, etc.)
- Video editing software. (iMovie, Adobe Spark Video, etc.)

Please bring to each class:

- Creative Process Book
 - Google Drive folder) OR
 - Notebook, and pen or pencil;
- Water bottle and small towel;
 - Appropriate dance clothes.
 - Comfortable, form-fitting clothes that allow for full range of motion.
 - **Hair:** Must be neat, pulled away from the neck and face.
 - **Jewelry:** Small post or hoop earrings only. No rings, bracelets or necklaces.
 - **Layering** with sweats and/or leg warmers is recommended.
 - **Not Allowed:** Clothing that obscures the body's form, watches, dangling jewelry, hats, gum.

Course Requirements

Classwork, Attendance, and Participation (25%)

- **Participation:** Just showing up to class does not mean that a student will necessarily earn all participation points. A student must be prepared, **actively participate**, and be fully engaged in the material. Students' grades will be assessed by the following criteria: Adherence to dress code; Classroom etiquette/netiquette; Level of engagement/personal growth.
 - **Attendance:** Prompt, prepared, consistent attendance and in-class, active participation are integral components of all dance classes.
 - **Late Arrival:** Arriving late to a dance class violates a code of etiquette in dance training. Out of respect for your fellow students, yourself, and I, please arrive early. Do not use the studio to change and/or fix your hair. This should be done before entering the studio.
- **Movement/Choreographic Studies and Informal in-class showings/discussions throughout the semester.**
 - Throughout the course students will be asked to create short studies around specific themes, to be shared in class. Grading will be based on effort, clarity of ideas and creativity in adapting ideas.

Homework (10%)

- **Various Assignments**
 - Throughout the semester the student will be asked to complete various readings and assignments.

Assessments (65%)

- **Creative Process Book - Due date TBD**
 - Collect, record, represent, read, re-read, craft, get dirty, carry around, sleep with it under your pillow...fill with images, writings, sketches, research notes, rehearsal experiments, conversations, articles, reading notes/quotes, questions, dreams, interviews, answers, inspirations, artistic to do lists, drafts, photos etc.
- **Mid-term Choreographic Project - Due date TBD**
 - Using the process and practices learned in class you will create a unique and new dance work. Grading will be based on effort, clarity of ideas, and creativity in adapting the ideas. Project will be discussed further in class.
- **Final Choreographic Project - Due date TBD**
 - Using the process and practices learned in class you will create a unique and new dance work. Grading will be based on effort, clarity of ideas, and creativity in adapting the ideas. Project will be discussed further in class.

Weekly Course Content

- Week 1 - Creativity and Creative Identity
 - This week we will explore what creativity is and how it manifests in and affects our lives. Additionally, we will inquire into our own creative identity, excavating the very essence of our creative makeup, or what choreographer Twyla Tharp calls, our creative DNA.
- Week 2 - Creative Identity (cont.)
 - Week two finds us continuing on our journey towards illuminating our creative DNA and trying our hand at putting this identity into words using the format of an artist statement. We will read and analyze the artist statements of a variety of creatives in order to identify the key components of such a statement and best practices in developing one.
- Week 3 and 4 - The Creative Process
 - Underpinned by our newfound understanding of creativity and our connection to this elusive concept, in weeks three and four we will investigate the process by which one creates, supported by text-based readings, video, and through embodied research-based mini studies. We will also examine the creative processes of various choreographers to give us a deeper understanding of how the creative process is used in dance. Additionally, we will discuss and practice research methodologies for documenting our work.
- Weeks 5, 6, 7, and 8 - Applying the Creative Process
 - Supported by our individual and collective research into the heart of creativity and the creative process we will put the creative process to work as we engage four (4) unique choreographic studies. Each week the class will be given an inspiration, an approach/method, a strategy, or tool to engage in concert with the creative process. The goal will be to generate a meaningful movement phrase or short dance that each choreographer will share with the class in a weekly showing and critical feedback session using Liz Lerman's Critical Response Process (CRP).
- Weeks 9 and 10 - Mid-term Project
 - Our mid-term project will be a stepping stone to the final project. Each student will choose one study from weeks 5-8 that they feel resonated with them the most and which holds both their interest and potential for further development. We will explore and engage a variety of choreographic devices and the concepts within Laban/Bartenieff Movement Studies to grow, edit/revise, alter, remix choreographic ideas and material.
- Weeks 11, 12, 13, and 14 - Applying the Creative Process
 - As in weeks 5-8 we will explore four (4) additional methodologies for movement generation and dance composition.
- Week 15, 16, 17, 18, and 19 - Final Project
 - As we approach the final weeks of classes, each student will choose and focus their attention on one of the studies we engaged over the course of the semester. The movement kernel from this study will form the basis of a month-long process to grow and refine a choreographic work. We will have weekly showings and CRP sessions to help guide each student in their choreographic process. The course will culminate in a celebratory final showing of finished work.
- End of the Year Performance

- Students will have the opportunity to perform/show their work in an end of year dance concert.

Grading Rubric

A	100-93	B	86-83	C	76-73	F	64 and below
A	92-90	B-	82-80	C-	72-70		
B+	89-87	C+	79-77	D	69-65		

Plus Minus Grades: Quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D = 1.0, F = 0.0. The present marking system defining the standards for letter grades is as follows:

A - Denotes mastery of the subject and excellent scholarship. The student has excellent in-class participation in all discussions, activities and projects, and engagement essays are completed thoughtfully. The student shows mastery of the presented material through his or her performance on the midterm practicum, projects and final practicum. Assignments of the highest quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

B - Denotes sufficient knowledge of the subject and good scholarship. The student has good in-class participation in all discussions, activities and projects, and engagement essays are completed with a degree of thought. The student shows good understanding of the presented material through his or her performance on the mid-term practicum, projects and final practicum. Assignments of good quality are submitted on time, with attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

C - Denotes moderate knowledge of the subject and average scholarship. The student attends class, but participation in discussions, activities and projects is lacking and engagement essays are completed below expectations. The student shows basic understanding of the presented material through his or her performance on the mid-term practicum, projects and final practicum. Assignments of average quality are submitted on time, with some attention to grammar, spelling and documentation in addition to creativity, original thought and presentation.

D - Denotes little knowledge of the subject and below-average scholarship. The student's class participation is insufficient (excessive tardiness, lack of comments or questions, little to no participation in discussions, activities or projects, disruptive behavior), and engagement essays are not turned in. The student shows a lack of understanding of the presented material through his or her performance on the mid-term practicum, projects and final practicum. Assignments are either not turned in or are of poor quality, with no attention to grammar, spelling and documentation and a lack of creativity, original thought and presentation.

F - The student has major attendance issues and/or a complete lack of class participation. The student shows a total lack of understanding of the presented material through his or her performance on the mid-term and final practicums. Assignments are either not turned in or are of the poorest quality, with no attention to grammar, spelling and documentation and a total lack of creativity, original thought and presentation.

Course Policies and Procedures

Attendance: Being present and actively participating in class each session is crucial. Attendance letters are sent home at 5, 9, and 12 absences. Students may not make up work from unexcused absences. Eighteen absences in a semester will result in loss of credit, subject to appeal.

- **Tardiness:** Frequent tardiness will affect student's participation grade. After 2 tardies I will notify students' parents/guardians. After 5 tardies, the school administration will be informed.

- **Observing Class:** If you are well enough to attend class, but unable to dance, or if you are late to class, you will be expected to write a one (1) to two (2) page commentary based on class observations. These will be due the same day as the observed class, before midnight. Failure to submit on time will result in an absence for that class. See the Professor Stedge for theme and questions to attend to.

Student Responsibility and Obligations:

Virtual Class: Because of the visual nature of dance education where the teacher must see the dancing body in order to give instruction, corrections, and general feedback, it is important that during virtual class cameras remain on when the teacher instructs students to do so. Regular refusal to follow these guidelines will result in loss of participation points.

Shoes: When students enter the studio shoes must be removed.

Cell Phones: Cell phones MUST be placed in your bag or in the cell phone box before the start of class, thus no phones or electronic devices may be made visible at any time during class. The first offense of each class will result in the loss of all participation points for the day. Continued offense over multiple classes will result in a call home and/or confiscation of the device by the administration, and a parent or guardian will be required to meet with the Dean of Students to obtain their device.

Bags and Belongings: All personal belongings brought to the studio must be placed on the shelves under the register/window sill.

Participation: Just showing up to class does not mean that a student will necessarily earn all participation points. Students are expected to be prepared, attend, be fully engaged in the material, and **actively contribute** to **ALL** classes. You are expected to complete all assignments in advance of the class for which they are required, and to demonstrate knowledge of these and, over the length of the course, of the recommended assignments as well.

Late Assignments

Assignments submitted after the due date will not be accepted unless in the case of emergency or agreement made with the instructor prior to the due date of the assignment.

Plagiarism and Cheating: The Bard High School Early college policy on plagiarism will apply. See *The student handbook* for the current policy. **Intentional plagiarism will result in an F for the course.** When plagiarism (either intentional or unintentional) is suspected, the student will be asked to document sources used and to verify the originality of his/her essay. Plagiarism is defined as presenting someone else's work as your own. Plagiarism does not just mean copying whole papers or articles from another source. It includes any information, ideas, sentences, phrases, or other copied material from another source. These must be properly acknowledged by providing citations in your text and a bibliography giving complete publication information for all sources used in your paper. Even if you paraphrase someone else's ideas and do not quote them directly, you still must acknowledge your source. Citations must also be given for little known facts and statistics.

Ignorance is not an excuse for plagiarism. If you are not sure whether you need to provide a source for a piece of information or how to cite a source, ask me.

- BHSEC regulations regarding cheating will be strictly enforced. As described in *the student handbook* Academic Dishonesty will result in the failing of an assignment, dismissal from the course, and depending on the severity of the offense, possible dismissal from the AA program.
- Copying another student's homework assignment will result in ZERO points for homework calculated into your final grade!
- In serious cases, as in plagiarism (claiming another's work as your own) will result in a grade of Failure and a mandatory meeting with the Dean may result in the offender's dismissal from the academic institution.

Diversity: BHSEC - Newark values the diversity of its student body. Along with the school, I am committed to

providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

Statement on Civility: Bard High School Early College - Newark is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. The instructor of this course is committed to creating an open and accepting environment in which diversity, unique perspectives, and others' worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. As citizens of the school, we take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This is the hallmark of a school that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.

Emergency Protocol: Discussions and assignments will continue to be provided on Google Classroom.

Copyright Note: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

This Syllabus is Subject to Change: Students will be notified in advance of important changes that could affect grading, assignments, etc.