COURSE ASSIGNMENTS AND GRADING

There are two major groupings of assignments for this course: The Course Content Reflections (66% of course grade), and the Towne Expert Project (34% of course grade). Attendance is the final component of the overall course grade, which is factored in against the final grade earned. See attendance policy in the syllabus for details.

Overall Course Rubric:

p. 1-3: **Course Content Reflections – 66%**
- **Points: 500** Short Answer Responses (graded 5 times)
  - 100 In-Class Participation/Online Group Discussions (graded 5 times)
  - 60 Live concert experiences (2)

p. 4-6: **Towne Expert Project – 34%**
- 40 90-Second Sales Pitch
- 150 Artist Research Paper
- 150 Choreographic Project
- **1000 TOTAL**

COURSE CONTENT REFLECTIONS

- Short Answer Responses
- In-Class Participation and Online Group Discussions
- Live Concert Experiences

The following assignments are designed to facilitate a meaningful dialogue with and provide accountability for course content including assigned readings, viewings, and in-class experiences.

- **SHORT ANSWER RESPONSES**

Students will give short reflective written responses to assigned readings, viewings, and in-class experiences based on prompts within the course calendar. All responses are intended to be brief and succinct. 2-3 sentences are often enough. That said it is crucial to answer with deep reflection and a demonstrated knowledge of the subject matter. These will be submitted in Digital Dialogue and will be assessed at the end of each unit.

*Note* - obvious typos will be graded very harshly. Proofreading and editing are crucial. These are short answers but they are not text messages. They are short to encourage density and craft of writing. You can say a lot in 2 sentences. You can also say nothing in 2 pages. In addition to generating a dialogue about the course material, this assignment is designed to help students develop skills in efficient writing.

**Timeline:** Evaluated at the end of each unit. Late entries will receive ½ credit.

**Grading Rubric: 500 points total** (graded per assignment throughout the semester)

<table>
<thead>
<tr>
<th>Points</th>
<th>Depth of inquiry</th>
<th>Thoroughness and accuracy</th>
<th>Quality of writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
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<td>30%</td>
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<td>30%</td>
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• **IN-CLASS PARTICIPATION and ONLINE GROUP DISCUSSIONS**

**Participation** is expected. This means speaking up, but also being engaged generally with whatever is happening in class. Even if one is not speaking, there is a big difference between being attentive and being checked out- in your head or on your phone. Laptops etc. are welcome in class as long as they are being used for class related activities. The instructor reserves the right to ask all electronic devices to be put away. Of course all electronic devices must be silenced during class. For movement experiences, students are expected to actively participate physically and mentally, for the entire class.

**Attendance** is crucial. A student cannot participate in a class if they are not present, so absences will result in a loss of participation points. Note that this is in addition to the overall course grade percentage points lost as stated in the attendance policy in the syllabus.

**Online Group Discussions** offer students the opportunity to engage in the conversation outside of the class period. Within Learning Suite there is a conversation called “Online Group Discussions” containing a discussion for each subject matter. Students are encouraged to use this as often as they are inclined- posting thoughts, comments, questions or opinions about any of the class material, including in-class content, reading assignments, etc. Students are then encouraged to respond to these discussions. Just like in-class participation, there is no specific requirement for posting; only the overall requirement to be actively engaged. Live and online discussions are weighted equally. In other words, a student who speaks up more often in class and less often online is equally participating as a student who speaks up less in class but posts and responds often online (assuming equal quality of comments between the two). Know that this is a more casual style of writing, as a replacement for live discussion. You should still proof read to make sure your point is clear. As per the Course Content Portfolio, typos will not be tolerated, but in contrast, these are not expected to be crafted works of writing.

Both in-class and online, lively discussions are encouraged. Be respectful of one another, but don't feel obligated to agree with what everyone says (including the teacher). If you disagree, or have a different take on something, state it clearly and confidently. Offering and hearing different perspectives is the point of discussion- to gain insights beyond our own.

**Timeline:** Evaluated at the end of each unit

**Grading Rubric:** 20 points per assessment (graded 5 times over the semester)

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>5</td>
<td>Depth of thought/reflection</td>
</tr>
<tr>
<td>5</td>
<td>A demonstrated understanding of the content and context</td>
</tr>
<tr>
<td>5</td>
<td>Frequency of participation</td>
</tr>
<tr>
<td>5</td>
<td>Overall attentiveness and engagement</td>
</tr>
</tbody>
</table>

• **LIVE CONCERT EXPERIENCES**

Students will watch many works on video in this course, but dance was made to be experienced live. There are several great shows happening locally this semester that are relevant to our course material. Attend two of the shows listed on the following google doc:

[https://docs.google.com/document/d/1FSxyuoEElxi-NqTsoFUltjPYc1vaHTa4tP7kbxK5pT0/edit](https://docs.google.com/document/d/1FSxyuoEElxi-NqTsoFUltjPYc1vaHTa4tP7kbxK5pT0/edit)

Afterward write a brief statement about your experience as it relates to the course material. The specific content of the paper is up to you. It may include, but is not limited to: What was different about experiencing the work live versus on film? What did you learn about the artist, genre, or period in history from watching the show? What surprised you? What inspired you? As an instructor, I am interested in knowing what stood out to you most from the experience; how it has enhanced your learning of Dance History and/or how your experience in Dance History class has informed your viewing of the work. This will be turned in on Digital Dialogue, in the “Live Concert Experiences” folder. There is a folder for each show. Feel free to read and comment on your classmates' experiences with the show. Any comments will go toward participation grades.

- In order to encourage a diversity of experiences, the two shows you see must correspond with different course content (see google doc for details)
- Be sure to include the date you attended, and the name of the company, choreographer, and work(s) performed
- Do not write with the assumption that your reader has seen the show
• Brevity and conciseness is preferred. A paragraph or so should be enough
• The writing should be formal and well crafted
• The same intolerance for typos applies as for the previous two assignments

Timeline: Papers are due within 2 weeks after the date attended, or by the last day of class; whichever comes first. Late papers will receive ½ credit. After 4 weeks from the date attended they will not be eligible for any credit.

Grading Rubric: Out of 30 points each
Points 10 | Depth of reflection
10 | Quality of writing
10 | Connectivity to course material

*Extra credit: Students may complete this assignment for as many shows as they would like, for up to 30 additional points per each.

TOWNE EXPERT PROJECT
• 90-Second Sales Pitch
• Artist Research Paper
• Choreographic Project with accompanying 2-minute oral introduction

These three assignments are designed to give students an in-depth knowledge of a particular dance artist that is of historical significance, but is not focused on in the course material, and to offer opportunities to share this knowledge with the class. Students will research their artists' work and perspective within their particular historical context. Students should view their work, read their writing and writings about them, and seek any other resources available to give a deep sense of their work, perspective, and aesthetic as it relates to their time in history.

Assignment of artists:
The class will be divided into groups and each group assigned a grouping of artists from which they will choose as their subject of study. This should begin immediately, seeking out as much information as possible, particularly video of their work, and particularly full works, rather than clips.

• 90-SECOND SALES PITCH

These will be presented throughout the semester in coordination with the course content. Within this very concise, highly enthusiastic and convincing oral presentation, students will sell the class on why this person is historically important, generating excitement to learn more about them come the final projects. They will offer a brief biographical snapshot, outline accomplishments, and share important insights discovered. It is up to the student to determine how best to sell us on their artist.

Timeline: These will be presented in class according to the course calendar

Grading Rubric: 40 points total
Points 20 | Depth of insight
15 | Confidence/enthusiasm
5 | Staying within the allotted time
• **ARTIST RESEARCH PAPER**

*Note: the research Paper and choreographic project are designed to be worked on in tandem. As such, proposal and rough draft due dates are coordinated.*

This 3-5 page paper will present a thoughtful consideration of the breath of the artist’s contribution to the field of dance. The historical context within which their work was made must be clear. The paper will discuss issues of depth such as the lasting effects the artist has made on the field, or what has influenced them in creating their unique contribution. The paper must have a certain focused angle, not just be a generic report on the person. Paper must include at least 5 scholarly references.

**Research resources:**
The Harold B. Lee Library Dance Database is an excellent resource.
- Myrna Layton is the Dance Librarian and will be happy to help students find helpful information: myrna_layton@byu.edu
- Online Dance Database: [http://guides.lib.byu.edu/dance](http://guides.lib.byu.edu/dance)
- One recommended reference for historical artists is a magazine called *Dance Perspectives*.

Here are some good resources for finding articles and reviews. Many of the older articles are only in print:
- [www.Dancemagazine.com](http://www.Dancemagazine.com)
- [www.Villagevoice.com](http://www.Villagevoice.com)

Here are some online resources and tips for finding video of full works:
- [www.ontheboards.tv](http://www.ontheboards.tv)
- [www.tendu.tv](http://www.tendu.tv)
- [www.ubu.com/dance](http://www.ubu.com/dance)
- [www.vimeo.com](http://www.vimeo.com)
- [www.youtube.com](http://www.youtube.com)
- try google-ing the name of the artist or the work, clicking on ‘video’ (sometimes you have to click ‘more’ to get to ‘video’), then click ‘search tools’ under which you can filter the search based on length of video. Also try different ways of searching- putting the name in quotes, searching by the title of the work, etc. It’s incredible how much is out there
- Contact the artist or artistic foundation directly and ask for a video for educational purposes. They nearly always happily comply.

**Timeline for Research Paper:** (it is the same timeline as the Choreographic Project)

<table>
<thead>
<tr>
<th>Jan 31</th>
<th>Initial proposal due, turned in on learning suite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 9</td>
<td>Filmed rough draft due; submitted on Learning Suite</td>
</tr>
<tr>
<td>Final</td>
<td>Live performance</td>
</tr>
</tbody>
</table>

**Grading Rubric: 150 points total**

**Depth of investigation**
- Paper represents a thorough research process into the artist. Paper not only accurately represents significant events and achievements, but considers their cultural relevance, significance, and influence. The voice and angle of the paper represents a level of individuality that makes it unique from other writings on the subject.

**Conciseness and Clarity**
- Paper has a clear angle, theme, or message and relays this in an efficient manner without filler. Care is taken in the quality of the writing to make it engaging to its reader, flowing logically from one idea to the next in a manner that maintains interest.

**Organization, Spelling, Grammar**
- Good title, clear beginning, middle, and end, with a solid conclusion. Spelling and grammar are highly noted. Obvious typos will receive a full letter grade reduction (15 points) per instance. Paper is Formatted properly with adequate and accurate bibliography

**Rough Draft** turned in on time and at a 1st draft level of completion and quality

**Proposal** turned in on time outlining a clear angle of focus
**Proposal Outline for both Research Paper and Choreographic Project** (due Jan 31)

This is a brief document turned in on Learning Suite in Assignments identifying:

- The artist the student has chosen
- What aspect of that artist the student will focus on for the research paper and for the choreographic project (see details within the outlines of the assignments above and below). 2-3 sentences per each should be sufficient.

*Note that the student may focus on a different aspect of the artist for their paper then for their choreography.

**CHOREOGRAPHIC PROJECT**

*Note- the choreographic project and Research Paper are designed to be worked on in tandem. Proposals and rough drafts of each are due on the same date.

This project will synthesize student's research with their skills and perspective as a creative dance artist. They will use the culture, movement value systems, aesthetics, and creative goals of their assigned artist as a springboard for the creation of a new movement composition (within approximately the 2 ½ - 3-minute range). The students' objective is to place themselves into their artists' body, mind, and historical context, without abandoning their own training, skills, aesthetics, perspectives, interests, etc. It is a synthesis- of who the artist is with who the student is. It is the students' charge however, to place themselves into the artist's historical context, not vice versa. It is not an imitation, but a historically contextual interpretation. All aspects of the presentation should be considered including costume, music, style of presentation, etc. How the performance is cast is up to the student. It can be anything from a solo to a large group.

The student's first task is to identify what aspect of their artists' work they will focus on for the choreographic project. It could be a specific work, or a body of similar work within a specific portion of their career. Students are encouraged to be creative and think out-of-the-box, as long as sufficient information can be found in order to undergo an informed and in-depth examination.

The performance will be preceded by a 2-minute introduction of the artist/subject matter, and the students creative approach on the project. Present enough pertinent information to contextualize the performance for the audience. The presentation should be confident, succinct, and well prepared.

**Timeline for** Choreographic Project: (it is the same timeline as the Research Project)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
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<td>Jan 31</td>
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</tbody>
</table>

**Grading Rubric: 150 points total**

<table>
<thead>
<tr>
<th>Points</th>
<th>Representation of depth of investigation</th>
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</thead>
<tbody>
<tr>
<td>75</td>
<td>The composition demonstrates a high level of research and exploration of the artists' inner workings</td>
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<tr>
<td>30</td>
<td><strong>Creativity</strong></td>
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<td>Composition is not an imitation of the artist, but rather demonstrates both the artist and the student in an authentic, unique way</td>
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<tr>
<td>20</td>
<td><strong>Compositional astuteness and design elements</strong></td>
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<td></td>
<td>Has a beginning, middle, and end; demonstrates clarity of physical themes, use of space and dynamics. The movement choices, style of presentation, costumes, music, etc are thought through and remain true to the theatrical style of the time period and logical for the piece.</td>
</tr>
<tr>
<td>10</td>
<td><strong>Verbal component</strong></td>
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<tr>
<td></td>
<td>is clear, organized, concise, insightful, and offers a clear context for the performance</td>
</tr>
<tr>
<td>10</td>
<td><strong>Rough Draft</strong></td>
</tr>
<tr>
<td></td>
<td>turned in on time and at a 1st draft level of completion and quality</td>
</tr>
<tr>
<td>5</td>
<td><strong>Proposal</strong></td>
</tr>
<tr>
<td></td>
<td>turned in on time outlining a clear angle of focus</td>
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</tbody>
</table>