

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal at least 15 hours/week: _____ (hours)

Please present a concise explanation for the following:

Which of the four student learning goals listed on page 1 are you addressing in your course?

For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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WAC 98T: Perception, Attention, and Action in Postmodern Dance Improvisation

5 Units, GE Course: Visual and Performing Arts Analysis and Practice

Lecture, three hours per week

Time TBC

Location TBC

Instructor:

Zena Bibler, MA, PhD Candidate, Teaching Fellow

zenabibler@g.ucla.edu

Office hours: Time TBC

“Dance is an act of concentration taking visible form in a way that cannot be done otherwise. It is its own necessity.”

(Merce Cunningham, 1957 lecture on Anna Halprin’s dance deck)

“What if my choreographed body is how I see while dancing?”

(Deborah Hay, *Using the Sky: A Dance*)

“Improvisation is a practice of attention (focused noticing) rather than moving . . . [I] improvise by noticing and dancing with my body.”

(Nia Love)

“If you can’t change reality, change your perceptions of it.”

(Audre Lorde, *Zami: A New Spelling of my Name*)

Course Description

How do our perceptual abilities and habits affect the way(s) we move? How do our specific ways of moving determine what we can perceive? Can improvised dancing provide a platform for researching connections between perception and action? In this GE seminar, we will engage these questions through a hybrid approach that combines (a) discussion of key theories of perception from cultural studies, critical theory, philosophy, and cognitive science, and (b) participation in selected postmodern dance practices that purposefully modify how the dancer utilizes their perceptual abilities as a means of determining how they move.

Course Plan

In Weeks 1-3, we will survey foundational theories of perception and attention to understand how factors such as bodily morphology, mobility, environment, and cultural/historical experience shape how and what people perceive. In Weeks 4-9, we will use these theories to frame our analyses of selected postmodern dance practices that ask the dancer to perceive “differently” (in non-habitual ways) in order to move. In addition to considering the types of movement options each technique produces, we will devote half of our time each week to studying these techniques through participant-observation in guided movement sessions. That is, we will take on each artist’s practice as a lens for experiencing the world and will observe how the practice changes our possibilities for individual and collective action.

This class challenges students to conduct research by using their own embodied experiences as research data. Students will reflect critically on how personal experiences dialogue with theoretical and historical texts that serve as frames or “lenses” that we can use to draw broader meaning from our lived experiences.

Note on accessibility: this class is designed to be accessible to students of all levels of dance experience (including none at all). All exercises will be designed with an awareness of our varying types of ability and mobility, including those who move with assistive devices. If you have questions concerning access, please email the instructor (zenabibler@g.ucla.edu).

Objectives

- ∇ Students will examine how perception, attention, and motion inform each other in human experience.
- ∇ Students will be able to describe how corporeal, historical, environmental, social, and political conditions shape one’s perspectives and actions.
- ∇ Students will interpret and perform choreographic scores from selected postmodern dance artists and will be able to discuss how each score structures the performer’s practice perception and/or attention and corresponding mode(s) of action.
- ∇ Students will practice and compare research methods relevant to Critical Dance Studies including choreographic description & analysis, participant observation ethnography, cultural/historical analysis, and practice-based research.
- ∇ Students will design and implement a mentored research project that integrates practice-based research with historical and cultural analysis.
- ∇ Students will produce an original choreographic score and a 5-page written research statement that details the findings of their research.

Course Requirements

- 1) Active participation in discussions and movement labs (20%). Your contributions to discussions and movement labs is essential to the learning of all involved in this class. Your participation will not be based on how much you speak in class, but rather on the amount of preparation and effort your participation demonstrates. To receive full participation points, students should contribute the following:
 - Regular presence and attention in movement labs and discussions
 - Preparedness to discuss assigned readings and video assignment during discussion sessions
 - Preparedness to move during movement labs (i.e. you are nourished, hydrated, dressed in comfortable clothing, and have set up your space to minimize hazards and distractions)
 - Detailed and thoughtful peer feedback on your classmates’ projects, according to the guidelines provided by the instructor (Weeks 5, 8, and 10), uploaded to CCLE by 11:59pm of the day of the feedback session.

- At least one additional guideline or goal for the collaborative class culture that we will build together this quarter. Our collectively generated guidelines for discussions and participation will help set the tone for our class culture together and hold us accountable to the type of scholars/collaborators/people we aspire to be. The instructor will compile proposals for collective guidelines during Week 1 and will distribute them to be ratified by the entire class community during Week
- 2) Weekly Assignments (50%). Homework assignments will scaffold the process of developing and carrying out an original research project that integrates practice-based research with other methods. Weeks 1-3 will introduce students to a range of methods relevant to Critical Dance Studies and will require students to produce written fieldnotes and analyses using each method. In Week 4 students will submit a proposal for their final project, which they will workshop in Week 5, exchanging peer feedback. In Week 5 students will produce an annotated bibliography and discuss how selected sources inform their project. In Week 6, students will learn how to produce written practice logs (fieldnotes) that respond to their own participation in an artist's practice. In Week 7 students will practice their own scores, producing practice logs for each instance of practice and using them as an "editing" process, adapting the score based on insights from their practices. During class in Week 8, students will exchange their scores and create a practice log for a partner's score, using the log to provide peer feedback on the score. Based on that feedback, the Week 8 homework will be to create an outline of the research statement that details the score, describes the research process of shaping the score, discusses how the score relates to cultural and historical contexts, and places the score in conversation with the scores of other artists studied in class.

Homework assignments will be graded according to whether or not the student has fulfilled the requirements of each week's prompt (as detailed in each week's breakdown). Each week, students will receive feedback that either: (a) helps students understand the specific requirements of the writing genre or mode of analysis being practiced (i.e. ethnographic fieldnotes, choreographic description, annotated bibliography, etc.) or (b) assists students in building a successful final research project. After receiving either peer or instructor feedback, students may revise and resubmit assignments and can expect their homework grades to be adjusted if they successfully respond to feedback.

- 3) Office Hours (5%). Each student is required to attend one 15-minute office hour appointment with the instructor to discuss their final project. This requirement is graded for completion only. Office hours can be reserved through this link: www.calendly.com/zenabibler
- 4) Final Project & Statement (25%). Design a movement score or practice that engages one of the class themes. Provide clear instructions or graphics for your score and display the score in a creative way using one or more 8.5"/11" pages. Provide a 5-page statement about what you are investigating through your score, drawing connections to at least two texts. You may choose to (A) lead the class in the score in real time during our final session, or (B) practice your score independently. If you choose option B, be sure to document your practice(s) using video, photos, text, or other media. During Week 10,

students will present their scores to the class. After Week 10, students will have a chance to revise their score according to peer feedback for final submission in Week 11.

Grading Breakdown

Attendance/Participation	20%
Weekly Homework Assignments	50%
Office Hours	5%
Final Project	25%

Grading Scale:

A+ 99—100	B+ 87—89	C+ 77—79	D+ 67—69
A 93—98	B 83—86	C 73—76	D 63—66
A- 90—92	B- 80—82	C- 70—72	D- 60—62

Weekly Overview

Week 1: Introductions

What is perception? How do we “do” it? How do the perceiving body, its movements, and its physical environment shape what can be perceived?

Part A – Course Introduction, Group Agreements, Movement Lab: In this lab, we will introduce the concept of a choreographic “score” and compare/contrast this method of “experiment design” with scientific methods. We will enact selected scores from Ishmael Houston-Jones (blindfolded partner walks), Lisa & Karen Nelson (“Tuning Scores”), Steve Paxton (“Small Dance”) and discuss how these scores isolate certain types of perceptual “data.” Finally, we will consider what it means to participate productively in this class and will draft a “group agreement” that describes participation guidelines.

Part B – Discussion

Readings:

- READ: Rogers, Brian. 2017. *Perception: A Very Short Introduction*.
 - Chapter 1: “What is Perception?” (1-6)
 - Chapter 2: “Perceptual Theories: Direct, Indirect, and Computational” (7-28)
 - Chapter 6: “Perception and Action” (84-102)
- READ: Foster, Susan L. 1986. “Reading Choreography: Composing Dances.” In *Reading Dancing: Bodies and Subjects in Contemporary American Dance*, 58-98.
- [optional] VIEW: Noe, Alva. “Dance as a Way of Knowing: Interview with Alva Noë.” *DanceTech.tv*. <https://youtu.be/FbWVERm5bsM>

Homework: Choreographic Description & Analysis. Choose a 10’x10’ space to observe from a seated position for 10 minutes. If the area you observed were a theater, how would you analyze what you witnessed as a “choreography”? Use the attached handout

“Choreographic Description & Analysis” to create a 250-300-word choreographic description of what you observed. Post your homework to CCLE by Sunday at 11:59pm.

Week 2: Research Methods

What other methods can we use to research the interplay between movement and perception? In this section we will adopt ethnographic participant observation and choreographic scores as investigative methods.

Part A – Discussion: Ethnographic Participant Observation

Readings:

- READ: Pink, Sarah. 2009. “Re-Sensing Participant Observation: Sensory Emplaced Learning.” In *Doing Sensory Ethnography*, 63-80.

In-Class Activity: Choose one of your senses and use it as your primary means of observing a site for 10 minutes. You may move as much as you like to increase your ability to observe the details of your site. Create a thick description narrating your observations. Observe the same site for 10 minutes using a different sense. Create a thick description narrating your observations. Discuss what you observed with a classmate. How did your chosen sense determine what you observed? Did some of your senses require you to move, or did you remain still?

Part B – Movement Lab: Practice-Based Research: Performing and Generating Choreographic Scores

Readings:

- READ: Monson, Jennifer. 2017. *A Field Guide to iLANDing: Scores for Researching Urban Ecologies*. Brooklyn: 53rd Street Press.
 - #65 “Collaborative Observation of a Site” (25)
 - #2 “Orientation Score” (26)
 - #42 “Experiential Mapping” (90-1)
 - #1 “Sensory Map” (95)
 - #64 “Score for Experiencing Yourself Experiencing the Terrain” (112)

In-Class Activity: Return to the site you observed in Part A. Use iLANDing one of the iLANDing scores listed above as your method of investigation for an additional 10 minutes. Create a thick description narrating your observations. What did you learn about your space and/or your habits of perception from this exercise?

Homework: Comparing Choreographic Analysis, Ethnography, and Practice-based Research Methods. You have now used at least three different methods to examine your chosen location. Compile your choreographic and ethnographic descriptions onto one document. Compare any similarities and/or differences between the three modes of researching your chosen site. In 250-300 words, reflect on the advantages/disadvantages/revelations of each mode of documentation. Post your description and comparison to CCLE by Sunday at 11:59pm.

Week 3: Perception and Culture

What role does socialization play in “training” our perception? How are our perceptual habits, perspectives, and worldviews “choreographed” by cultural and social identities including race, gender, class, mobility, and sexuality?

Part A – Movement Lab: Selected scores from Brandin Steffensen, Katie Schetlick, and Zena Bibler (“HereS/Permeable Practices”) and Ishmael Houston-Jones (“The Politics of Dancing”)

Part B – Discussion

Readings:

- READ: Ahmed, Sara. 2006. “Introduction: Find Your Way.” In *Queer Phenomenology: Orientations, Objects, Others*, 1-24.
- VIEW: Iyer, Vijay. 2009. “A Listening Questionnaire.” *Shifter* 14(20)

Homework: Thick Description of a Dance. Watch Lisa Nelson’s “Attentionography” (<https://vimeo.com/user3281932>). Use Vijay Iyer’s “Listening Questionnaire” to structure your reflection on Nelson’s dancing, substituting “dance” for “music” when necessary. In 250-300 words, compile your responses in narrative form. How is this way of engaging with movement different from choreographic analysis and/or ethnographic observation? Conclude with 3 additional questions you would add to the questionnaire. Post your homework to CCLE by Sunday at 11:59pm.

Week 4: Perception and History/Time

How have our perceptual habits (attention-spans, perceptual priorities, ways of using individual senses) changed over time? How do historical and economic forces shape how and what we perceive?

Part A – Discussion

Readings:

- READ: Debord, Guy. (1967) 2000. *Society of the Spectacle*. (1-92).
- [optional] Crary, Jonathan. 2000. “One: Modernity and the Problem of Attention.” In *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, 11-79.

In-Class Activity: Create a Movement Score. With a partner, generate a choreographic score that offers an antidote what Debord describes as the ills of the “Society of the Spectacle.” What would it look like or feel like to move against the grain of the spectacle? Exchange your score with another group and practice each other’s scores. Was the score possible to perform? What are the risks and/or benefits of performing the score?

Part B – Movement Lab: Selected durational scores from Abigail Levine (“Slow Falls”)

Homework: Score Proposal. Your final assignment will be to design a movement score or practice that engages one of the class themes. In preparation for this assignment, generate a 250-word proposal for your final score that details: 1) your chosen theme or topic, 2) the habit you intend to engage or subvert through your score, and 3) at least two preliminary

strategies you will use to disrupt your chosen habit. Be prepared to discuss your score with a partner in the following class. Post your homework to CCLE by Sunday at 11:59pm.

Week 5: Perception and American Avant-Garde Art

How, when, and why did perception coalesce as a theme within American avant-garde art? How did this contribute to reframing the role of the artist/choreographer from “individual genius” to “special perceiver”?

Part A – Movement Lab: Presentation of student score proposals + Peer Feedback. Performance of selected scores from John Cage, Anna and Lawrence Halprin (“RSVP Cycles” & Experiments in the Environment”), and performances by Charlie Parker, Charles Mingus, Cecil Taylor, Eric Dolphy, and Abbey Lincoln.

Note: Immediately following class, please upload your feedback form to CCLE. This will contribute to your participation grade as well as your partner’s progress, so do be detailed and generative in your comments. Due by Thursday at 11:59pm at the latest.

Part B – Discussion & Annotated Bibliography Workshop

Readings:

- READ: Belgrad, Daniel. 1999. *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*.
 - “Chapter 1: The Emergence of an Avant-Garde.” (15-44)
- READ: Moten, Fred. 2003. *In the Break: The Aesthetics of the Black Radical Tradition*
 - “Chapter 1: The Sentimental Avant-Garde.” (25-40)
- READ: Purdue Annotated Bibliography Guide
https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html

Homework: Annotated Bibliography. Create an annotated bibliography that includes one artistic work, two texts from class, and two additional texts that you might use as references for your final score project. For each entry, give a brief summary of the “text” and 1-2 sentences about how the text might be useful to your project. Follow standard conventions from MLA or the Chicago Manual of Style. Post your homework to CCLE by Sunday at 11:59pm.

Week 6: Perception and/as Choreography in American Postmodern Dance

Part A – Movement Lab: Practices from Deborah Hay (“Dis-attaching”), Jeanine Durning (“Nonstopping”), and Nia Love (“Nothing Score”).

Part B - Discussion

Readings & Videos:

- READ: De Spain, Kent. 2014. *Landscape of the Now: A Topography of Movement Improvisation*.
 - “Tracking” (45-52)

- “Body” (93-96)
- “The Senses” (102-107)
- “Attention” (167-172)
- VIEW: Hay, Deborah. 2010. *No Time to Fly: A Solo Dance Score Written by Deborah Hay*. Austin: Deborah Hay. <http://scores.motionbank.org/dh/#/set/sets>

Homework: Practice-based Research: Writing a Practice Log. Over the next 5 consecutive days, spend 10 minutes each day practicing (A) “Nonstopping” or (B) “Nothing Score.” Document each practice using one of the methods we practiced in Weeks 1-3 (ethnography, choreographic analysis, mapping, and score-making). You may wish to practice in the same space each time, or to switch spaces each time. How does your chosen score change the way you experience your body, your senses, time, and space? Post your homework to CCLE by Sunday at 11:59pm.

Week 7: Dis/Orientation

What is disorientation? Is it always a negative state? If so, why are some artists intentionally inducing disorientation within their practices, and what does it allow them to do?

Part A – Movement Lab: Practices from mayfield brooks (“*Gestures of Support*” and “*Back Work*”)

Part B – Discussion

Readings:

- READ: Bibler, Zena. 2020. “What Can Disorientation Do?”—Disorientation and the Rehearsal of Care in mayfield brooks’ “*Improvising While Black*”” *Contact Quarterly: Unbound*, November 2020.
- READ: brooks, mayfield. 2016. “IWB = Improvising While Black: Writings, INterventions, Interruptions, Questions.” Edited by Nancy Stark Smith. *Contact Quarterly Journal* 41 (33-39).

Homework: Preliminary Score Draft & Practice Logs. Draft a preliminary version of your final score project. Provide clear instructions for how the performer should proceed through the score so that someone other than yourself can successfully complete the score. Practice your score at least twice, recording “practice logs” (detailed fieldnotes) of your observations. You may use video, drawings, or other media to supplement your entries if you wish. Post your homework to CCLE by Sunday at 11:59pm.

Week 8: Perception and Attention

How do we decide what is “relevant” (worth noticing) within our perceptual field? How many different elements can we attend to simultaneously? What happens when we try to pay attention to two or more seemingly unrelated processes simultaneously?

Part A – Movement Lab: Practices from Parcon Resilience (“*Six Parcon Lenses*”)

Readings:

- VIEW: Parcon Resilience Website: <https://www.parconhub.com/>

- READ: Sobchack, Vivian. 2005. “‘Choreography for One, Two, and Three Legs’ (A Phenomenological Meditation in Movements).” *Topoi* 24 (1): 55–66.
<https://doi.org/10.1007/s11245-004-4161-y>.

Part B – Movement Lab & Discussion

In-Class Activity: Peer Exchange of Preliminary Scores. Exchange scores with your partner (partners will be assigned in class). Perform your partner’s score and write up a one-page participant observation fieldnote entry, using video, drawings, or other media to supplement your entry if you wish. Provide your partner with feedback on your score. Include one glow (something you liked), one suggestion, and one question.

Note: Immediately following class, please upload your feedback form to CCLE. This will contribute to your participation grade as well as your partner’s progress, so do be detailed and generative in your comments. Due by Thursday at 11:59pm at the latest.

Homework: Statement Outline. Now that you have received feedback on your preliminary scores, create an outline of your written statement.

Remember that your statement should include:

- (1) An introduction that describes your score concept, the habit of perception/attention that you wish to address with your score, and the strategy (or strategies) you will use to address the habit
- (2) Body paragraphs that explain the relationship between the score and the class concept using details from either texts or your practice logs to back up your statements
- (3) Body paragraphs that describe your process of developing and practicing the score, and what you learned from that process
- (4) References to at least two readings and the practice of another artist

Post your homework to CCLE by Sunday at 11:59pm.

Week 9: Perception and Animals

What can we learn from studying how animals perceive? How can adopting the perceptual practices of non-human species help to create more ethical relationships/partnerships with those species?

Part A – Movement Lab: Practices from Jennifer Monson and iLANDing Laboratories (“Flocking,” “Soften, Bubble, Preen,” “Score for Minimizing Impact,” and “Spatial Patterns of White Footed Deer Mice”)

Part B – Discussion and Evaluations

Readings:

- VIEW: Monson, Jennifer. 2013. *Bird Brain Dance: A Navigational Dance Project* by Jennifer Monson. <http://birdbraindance.org/>
- READ: Haraway, Donna. 2016. “Chapter 3: Sympoesis.” In *Staying With the Trouble: Making Kin in the Cthulucene*, 58-98.

Homework: Work on Final Score and Statement.

Week 10: Final Presentations and Peer Feedback

Class time will be devoted to sharing final projects. Students may choose to either teach or perform the score live in class or present on what they learned over the course of their process of developing the score. Students and the instructor will provide written feedback to each other, to assist students in finalizing their scores for Week 11. Presentations are opportunities to share work and exchange feedback but will not be graded as a formal assignment.

Note: Immediately following class, please upload your feedback form to CCLE. This will contribute to your participation grade as well as your partner's progress, so do be detailed and generative in your comments. Due by Thursday at 11:59pm at the latest.

Homework: Revise and Submit Final Score and Research Statement. Double check that you have met the requirements listed on the attached rubric. Incorporate any outstanding feedback. Post your final version to CCLE by Sunday of Week 11 at 11:59pm.

Week 11: Exam Week

Final projects are due Sunday of Week 11 at 11:59pm.

****NOTE to the GE Committee concerning adaptations for Distance Learning**

This class has been designed to be adaptable to the uncertain times we find ourselves teaching and learning within. In the (very likely) event that this course must be taught online, we will use a mostly synchronous format. Many of the movement practices are suited to solo exploration and can be performed in any space. Unlike most dance classes, where the instructor presides over the minute details of the students' movement, these movement explorations operate more like "missions" in which the student takes a concept or question and explores it within their own context for a prescribed amount of time. Of course, it would be preferable to be able to practice and discuss class concepts together in person, but I am confident that the course will be easily transferrable to online platforms as-is and I already have some experience facilitating the exercises detailed above in online settings.

****NOTE to the GE Committee concerning revisions**

Thank you for your generous feedback and suggestions concerning this syllabus. I addressed the questions within the syllabus, but just in case, here is a brief list of major changes. First, I restructured homework assignments so that they build cumulatively toward the final research project and detailed how and when feedback will be given. Second, I attached a detailed rubric that explains how I will evaluate final assignments. Third, I included more explicit criteria concerning participation guidelines and included a sample "group agreement" document from a previous class. The core writing objectives for this class are to practice engaging critically with one's own experience as a form of research data, while referencing historical, cultural, and theoretical framings of that experience. Students will practice descriptive writing by producing fieldnotes and practice logs and will use insights from these write-to-learn assignments as data sets for the more formal, analytical writing required as part of the culminating research project.

APPENDIX A: Final Project Rubric

	EXCELLENT	VERY GOOD	IN PROCESS
<p>CONCEPT (5 points)</p> <p><i>Hypothesis, theoretical and practical framework</i></p>	<ul style="list-style-type: none"> • Concept engages with one of the weekly course topics in a novel way • Clearly names perceptual habit to be disrupted • Includes one or more highly effective strategies for disrupting chosen habit • Accounts for reasons why those strategies might have varied effectiveness • Concept is original and creative 	<ul style="list-style-type: none"> • Meets 4 of the “Excellent” criteria 	<ul style="list-style-type: none"> • Meets 3 or fewer of the “Excellent” criteria
<p>PRACTICE (5 points)</p> <p><i>Research process and development</i></p>	<ul style="list-style-type: none"> • Student has practiced score 2+ times, adjusting variables of practice and accounting for how they shift the overall effect • Student provides detailed documentation and reflection upon practice sessions • The score grows along with practice. Iterations of score respond to insights from practice 	<ul style="list-style-type: none"> • Student has practiced score 2 times • Student has documented each practice session • Score has been revised somewhat 	<ul style="list-style-type: none"> • Student has practiced the score > 2 times • Documentation of practice lacks detail • Score shows no signs of revision
<p>DISPLAY <i>Creative display of score</i> (3 points)</p>	<ul style="list-style-type: none"> • Score is displayed in a creative way that accounts for both intelligibility and aesthetic design • Score is displayed in such a way that others (without any prior experience) can perform the score 	<ul style="list-style-type: none"> • Score is displayed in such a way that others (without any prior experience) can perform the score 	<ul style="list-style-type: none"> • Score is difficult to interpret or makes assumption about what the performer knows or can do
<p>REFLECT <i>5-page artist statement</i> (12 points)</p>	<ul style="list-style-type: none"> • Statement details score concept including chosen habit, chosen strategy, and how that strategy addresses the habit (3 pts) • Statement articulates the relationship between the score and the class concept, using detail to confirm connection (1 pt) • Statement references at least one in-class reading and one external reading (1 pt) • Statement relates score to the practice of one in-class artist session (1 pt) • Statement describes, in detail, the process of developing and practicing the score, including any epiphanies, failures, or aha! moments (3 pts) • Statement is carefully written, with a separate paragraph for each idea, topic sentences, and transitions (1 pt) • Statement includes a bibliography according to Chicago or MLA formatting (1 pt) • Statement is free of any spelling/grammar errors (1 pt) 	<ul style="list-style-type: none"> • Statement meets 7-10 of the “Excellent” criteria 	<ul style="list-style-type: none"> • Statement meets less than 7 of the “Excellent” criteria

APPENDIX B: Sample of Collectively Authored Participation Guidelines Dance 16 // Fall 2019

*We are drawing up the following group agreements in the interest of creating the best possible learning environment for Dance 16/Beginning Improvisation. The agreements are based on the core values as determined by our class: **Openness, Courage, Non-judgment, Positivity, and Support**. We agree to try to fulfill as many as these commitments as possible during each of our practices.*

WE WILL BE “ALL-IN”

- ...by giving 100% of the energy/attention I have to offer on a given day
- ...by practicing *staying in*. I will develop endurance in movement & attention.

WE WILL PAY ATTENTION

- ...to my own experiences, senses, thought process(es)
- ...to what is happening with the rest of the group
- ...to my own needs and take space/breaks when I need to

WE WILL BE BRAVE

- ...by being willing to try new things
- ...by volunteering or initiating even when I’m not sure what will happen next
- ...by being open to standing out or adding contrast to what is happening
- ...by practicing being more tolerant of awkwardness & discomfort¹
- ...we will make mistakes, laugh about them, and learn from them

WE WILL SUPPORT OTHERS

- ...by joining in on what others are doing
- ...by offering my perspective (in movement/words/etc)
- ...by giving clear and honest feedback

WE WILL STAY CURIOUS

- ...about what I am doing (rather than judging it)
- ...about the dance or task I am engaged in
- ...I will attempt not to judge what I am doing and what other people are doing

WE WILL HELP MAKE THIS SPACE A FUN, POSITIVE ENVIRONMENT

- ...by greeting others when I come in and leave
- ...by dancing with people I don’t know
- ...by celebrating others when they are working hard

WE WILL ENJOY MOVING

- ...by understanding that if I don’t like what I’m doing, I can change my approach
- ...by remembering why I dance, and staying connected to that while improvising
- ...by figuring out how to work hard, without taking myself too seriously

¹ There is a big difference between “uncomfortable” and “unsafe” this class encourages experimentation at the edge of discomfort, but this should never occur at the expense of anyone’s safety.

APPENDIX C: Choreographic Description & Analysis Worksheet

What is happening in this dance at the level of...

...CONTENT/FORM?

- | | |
|-----------------------------------|---------------------------------|
| ➤ Body | ➤ Shape |
| ➤ Space | ➤ Themes/Imagery |
| ➤ Place | ➤ Relationships between dancers |
| ➤ Time (speed/stillness/duration) | ➤ Vocabulary/references |
| ➤ Structure | ➤ Language/text |
| ➤ Dynamics | |

...CONTEXT?

- Relationship to the audience
Who is the dance for? What is the likelihood that all audience members have a similar experience of this dance? Or is the dance for the dancers?
- References/Sources
Who understands the references?
- Effects on the audience (desired or accidental)
- Mode of transmission
How does the dance appear? On a stage? Online? At a party? In an institution? Is it seen? Or felt? Or heard?
- Conditions of possibility
What factors this dance to exist?
- Politics of representation
Who is onstage? What are the stakes? How is the dance (re)imagining race/gender/ability/bodies/class/etc?

Note that the first category concerns form and composition of the dance, while the second category describes all of the things that might be considered “incidental” but are actually enormously influential to how the dance is read and what the dance does.

The two categories are not fixed/separate, but it may help to separate them for the purposes of getting down the details. Pay attention to moments when the form and context affect/determine each other (as they often do)



New Course Proposal

Dance 98TB Perception, Attention, and Action in Postmodern Dance Improvisation

Course Number Dance 98TB

Title Perception, Attention, and Action in Postmodern Dance Improvisation

Short Title POST-MODERN DNCE

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course will examine psychological, philosophical, historical, and cultural theories of perception through the lens of American Postmodern improvised dance. Class time will be divided between movement sessions and discussion. No previous dance experience required.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Syllabus_Bibler.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Zena Bibler) UID: 049-88-0154
Professor Janet O'Shea is the faculty mentor for this course.
UID:702619591
Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 13, 2020

Grading Structure Weekly Writing & Practice Assignments 40%
Attendance/Participation 20%
Discussion Facilitation 20%
Final Project 20%

Effective Date Winter 2021

Discontinue Date Summer 1 2021

<u>Instructor</u>	Name	Title
	Zena Bibler	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department World Arts and Cultures/Dance

<u>Contact</u>	Name	E-mail
	ALISON FEDYNA	afedyna@teaching.ucla.edu

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Comments: No changes. Approved on behalf of Jeff Lewis, Chr, College FEC, per e-mail dated, August 21, 2020.

Role: CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Approved on 8/21/2020 5:25:40 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Submitted on 8/21/2020 5:24:52 PM

Comments: Initiated a New Course Proposal

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