

**The University of Texas at El Paso
Department of Theatre and Dance
Syllabus - Fall 2023**

Course Information:

DANC 3301 Dance Theory and Composition
(CRN 14771)
Term: Fall 2023
Delivery Method: In-person
Meeting Day and Time: M,W- 3:00 pm – 4:20 pm
Location: Fox Fine Arts Center – Art A452

Instructor Information

Professor: Neri Torres, Assistant Professor of Instruction
Written Communication: fntorres@utep.edu and Blackboard
Phone Number: (915)417-7997
Office Location: Fox Fine Arts Center, Art A450
Office Hours:

- Face-to-Face: Mondays, 2:00pm -3:00pm (By appointment only)
- Virtual: Fridays, 4:00pm -5:00 pm (By appointment only) through Zoom
Meeting ID: 872 8643 6396 Code: tsha39c8
<https://utep-edu.zoom.us/j/87286436396?pwd=WUtTTmlrTkcxYjcreDI4bWkxcDIldGdz09>

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“The creative process is not controlled by a switch you can simply turn on or off; it's with you all the time” – Alvin Ailey





Course Description

This course explores the creation of dance works of any genre based on the analysis of compositional tools, choreographic devices and theoretic approaches that underscore the choreographic process. Students will immerse in the creation of movement through improvisation, multidisciplinary methods, reading, viewing recognized dance pieces while interrogating the connection between content, concepts, form to develop their choreographic voice.

Course Objectives and Learning Outcomes

By the end of the course, students will be able to:

<u>Student Learning Objective</u>	<u>Outcome</u>
Develop practical and theoretical understanding of the fundamentals of dance composition and the practice of structuring	Apply compositional structures and choreographic

movement through examination of the basic principles of dance making as art.	devices as tools to create, arrange and develop material into a narrative.
Facilitate the exploration of stylistic techniques, improvisation, intuition and the use of stimuli in the creative process.	Construct inventive dance language utilizing a diverse vocabulary of phrases and motifs from a variety of stimuli.  Critical Thinking Skills
Critically analyze the work of selected choreographers through a critique based upon the dance composition principles introduced in class.	 Critical Thinking Skills
Create solo & group compositions applying concepts surveyed.	  Problem Solving and Teamwork Skills

Required Reading and Material

- Blom and Chaplin, *The Intimate Act of Choreography*, University of Pittsburg Press, 1982.
- Butterworth, Jo and Wildschut, Liesbeth, *Contemporary Choreography: A Critical Reader*, Routledge, 2009.(Available at UTEP library online)

Note: We'll rotate students to read a selected single chapter of the Butterworth and Wildschut's book –below. Readers will be responsible for summarizing and teaching the chapter, providing key facts, and a short synthesis. The class will together reflect on how the article connects to the dance piece they are composing.

- Chapter 1, 14 pages, Pakes, Anna, *Knowing through dance-making: Choreography, practical knowledge and practice-as-research*
- Chapter 7, 17 pages. *Facilitating choreographic process*
By Larry Lavender
- Chapter 30, 15 pages, Birringer, Johannes, *Choreographic performance systems: Social media and choreographic practice*

Bring your cell phone to record material produced in class that can be use fir later development.

Assignments and Grading

- **Journal** 10%
Your **journal/notebook** should be with you every class (Annotate ideas, concepts, images discussed in class, personal thoughts and reflections on the creative process, 2 or 3 entry sentences minimum bi-weekly) **Due to review on Wednesday, November 22nd –**
- **Pop Quiz** 10%

On concepts and material learned in class. **Due Wed. October 18th**

- **Presentation and Paper** 10%
Power Point presentation and paper: Select a piece from a choreographer of choice, dissect the choreographer's form and structure, analyse movement choices and choreographic devices you are able to identify. Reflect on the moments that resonate the most to you. Articulate your point of view based on concepts learned in class. Create a short dance study, (no less than 24 counts) based on the choreographer's style. Paper 2 page, Times New Roman, 1.5 spaces; Power Point 5 minutes presentation. **(Due on Wednesday, November 29th)**

- **Assignments/Participation** 10%

- **3 short dance studies (portfolio)** 30%

By the end of the semester you will have 3 completed short dance studies (no less than 40 counts each) recorded on video in addition to the final piece, which you can use in your personal portfolio. In addition, you will create a final dance composition (solo, duet or group piece). You are required to bring your phone, iPad or camera to all classes to record your improvisation sessions. **You will upload indicated sequences of some of your work on Blackboard to receive written feedback from a partner assigned in class.** At times, I will also be sending you specific questions about your process as well. Note that you'll receive point value for your feedback under participation.

Note: The more compelling work will be included in February's concert. Try your best!

- **Final composition** 20%

- **Reflection on Choreographic Process** 10%

A written paper analysing the choreographic process of your final piece (2-page, Time New Roman, 1.5 spaces).

a) Describe the step-by-step processes used when composing your dance and explain how those processes helped you clarify your choreographic intent.

b) Describe the motif for your dance and explain how the floor patterns and relationships used in your dance are related to the motif.

c) How did you feel through the process?

Due Sunday, December 10th by midnight, upload to Blackboard together with your performance stub)

Total: 100%

Grading Distribution

100-90 = A 89-80 = B 79-70 = C 69-60 = D 59 and Below = F

Brief writing assignments will be specified to submit on Blackboard and may include such requirements as:

- Readings and /or viewing assignments.
- Short written assignment on a choreographer's piece.

- Feedback to a classmate's choreographic study.
- Short written analysis of your creative process (1 page, 12 Times New Roman, 1.5 space), movement motifs, music structure, spatial structure and/or dynamics of your own choreographic studies or a selected piece on video (**Due Wednesday Nov. 22nd**)

Students should come ready to take notes and to explore movement.

Pop Quiz (on Blackboard), **Wednesday, October 16th**

Please review the following guidelines:

- The assessments will only be available at the times identified on the course calendar.
- You may take the test at any time during the 24-hour window.
- A reliable Internet connection is essential to completing the exam. If you must go to a location to take the exam (such as the library), be sure to follow their health and safety requirements.
- You have 2 attempts to take the test. Once the window closes, your answers will be saved, and no changes can be made. The higher score will be recorded

Movement Assignments:

By the end of the semester you will have 3 completed short dance studies (no less than 40 counts each) recorded on video in addition to the final piece, which you can use in your personal portfolio. In addition, you will create a final dance composition (solo, duet or group piece). You are required to bring your phone, iPad or camera to all classes to record your improvisation sessions. You will upload indicated sequences of some of your work on Blackboard to receive written feedback from a partner assigned in class. At times, I will also be sending you specific questions about your process as well. Note that you'll receive point value for your feedback under participation.

Note: The more compelling work will be included in February's concert. Try your best!

Showings:

There are specific dates to complete your three (3) required dance studies and for your final piece. The material generated throughout the semester could be used for your final piece – or any other piece you may create in the future. Once you receive feedback, film the new version and upload it to Blackboard as well. Do not erase the previous version! During class, you will be introduced to the process of providing feedback based on Liz Lerman's method.

- Final dance composition must be shown with the full cast on the due date (Wednesday, Dec. 6th).
- You will also perform the pieces at UTEP Dance Factory, **Saturday, December 9th at 3:00pm** (location TBA)

Note: All elements pertaining the *final dance composition* should be considered and designed (not only the dance, but the visual aspect, the sound and stage presentation)

It is your responsibility to know the due dates!

*Always be humble when dealing with feedback and most importantly always look for it!
It makes room for breakthroughs...*

Students are encouraged to read additional books on dance composition or articles in magazines and newspapers related to this class.

Technology Requirements

Some course content is delivered via the Internet through the Blackboard learning management system. Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop. You will need to download or update the following software: Microsoft Office, Adobe Acrobat Reader, Windows Media Player, QuickTime, and Java. Check that your computer hardware and software are up-to-date and able to access all parts of the course.

If you do not have word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

Course Resources: Where you can go for assistance

Technology Resources

Help Desk: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus. You can contact Help Desk via email, helpdesk@utep.edu, by phone 747-5257.

IMPORTANT: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#) as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you!

Academic Resources

- UTEP Library: Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources

- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.
- UTEP Title IX (Anti-Sexual Harassment and Anti-Sexual Violence) Office: <https://www.utep.edu/titleix>
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- Need more dance in your life? Join the UTEP student organization DESERT DANCE. E-mail desertdanceutep@gmail.com

Course Communication: How we will stay in contact with each other

Here are the ways we can keep the communication channels open:

- Office Hours: I will have office hours for your questions and comments about the course. My office hours are in-person, however, you can request a virtual meeting and I will send you a Zoom link. Please see the days and times at the top of this syllabus.
- Email: UTEP e-mail is the best way to contact me. I will make every attempt to respond to your e-mail within 24 hours of receipt. When e-mailing me, be sure to email from your UTEP student e-mail account and please put the course number in the subject line. In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- Announcements: Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

In a course that meets twice a week, a student is allowed a maximum of 4 absences in an entire semester, 2 of which require no justification and result in no penalty. A student can use these absences based on personal necessity. The 3rd and 4th absences will result in a drop of ½ a letter grade each in the student's overall grade. At the 5th absence, regardless of the student's current course standing or grade, the student will automatically fail the course.

Exceptions:

- In the event of international bridge closures, exceptions may be made and make-up work may be assigned.
- In case of an injury or extended illness, it is the student's responsibility to meet with his or her instructor to discuss possible solutions for course continuation or to consider dropping the class.
- In the event of highly unusual or extenuating circumstances, a student may petition the course instructor and department chair for permission to continue in a course.
- In case of injury, a student who is able to be present in the studio may observe class and complete alternative and equivalent assignments to be negotiated with the instructor.

Illness Precautions

Please stay home if you have symptoms of a communicable illness. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations.

Course Drop Policy

According to UTEP Catalog, “At the discretion of the instructor, a student can be dropped from a course because of excessive absences or lack of effort. A grade of “W” will be assigned before the course drop deadline and a grade of “F” after the course drop deadline.” See the Attendance policy above. Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

Because every student’s circumstance is unique, we encourage students to be as open and honest as possible when encountering unexpected challenges (job schedule change, family issues, etc, as well as to **communicate in advance** potential issues that could affect their commitment to class.

E-mail me as soon as an issue comes up, this is the only way you can get help and possible accommodations while minimizing the impact on your academic progress. While every situation will be assessed by the instructor, the more a student is responsible to communicate in a clear and effective way, the easier it will be to find a positive solution.

Deadlines and late work

Be aware of all assignment’s deadlines. No late work will be accepted if the reason is not considered excusable.

- Late work will be deducted a full letter grade or more (depending of the time elapsed from submission) with the only exception of a proven and documented emergency,

Make-up Work

Make-up work will be given only in the case of a documented emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

Alternative Means of Submitting Work in Case of Technical Issues

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a backup. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through Blackboard, please contact the UTEP Help Desk. You can email me your backup document as a last resort.

Incomplete Grade Policy

Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe

an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

Accommodations Policy

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs , services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

Scholastic Integrity

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as ones' own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

Guidance on Artificial Intelligence

The use of generative AI tools such as Chat GPT is not permitted in this course for the following activities:

- Summary/reflection from required article
Students must cite any borrowed content sources to comply with all applicable citation guidelines, copyright law, and avoid plagiarism. Instances that violate these guidelines will be referred to the Office of Student Conduct and Conflict Resolution.

Plagiarism Detecting Software

Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

Attendance and Participation

Attendance in this course is determined by participation in the learning activities of the

course. Your participation in the course is important not only for your learning and success but also to create a community of learners. Participation is determined by completion of the following activities:

- o Reading/Viewing all course materials to ensure understanding of assignment requirements
- o Participating in engaging discussion with your peers on the discussion boards (grading rubric provided in the “grading information” area of each forum) and in class.
- o Other activities as indicated in the weekly module taught in-class.

Because these activities are designed to contribute to your learning each week, they cannot be made up after their due date has passed.

Subject Matter

The performing arts have a power to stir strong emotions, and dance specifically has the characteristic to break your personal/cultural space. Note that occasionally, you will have to physically interact with a classmate where body contact might be exchanged. **If you have concerns about any movement, physical touch or any specific subject that might not feel comfortable, please see me as soon as possible to discuss possible accommodations.** I expect mutual respect in all our discussions and verbal exchanges—including any that may occur outside of class—to be conducted in a respectful and professional matter.

Observing Class Policy / Submission Guidelines

If you are not able to participate during a class period due to illness or injury, you may avoid being counted absent for the day by observing the class and submitting an observation paper. This option may be used once, as two observations equal one absence. Below are guidelines to be followed in completing an observation paper.

- Bring pen/paper/laptop with you to the class you plan to observe. You should take detailed notes on the process/progress of the students in class, taking into consideration creative process, performance and other aspects from class that we are working on and you deem relevant.
- You should reflect upon your individual class process and submit a one-page paper comparing/contrasting your process with that of the other students in class.
- The observation paper must be submitted prior to the beginning of the next class period to avoid receiving an absence for the observed class.

Subject Matter

The performing arts have a power to stir strong emotions, and dance specifically has the characteristic to break your personal/cultural space. Note that occasionally, there at times or you will have to physically interact with a classmate where body contact might be exchanged. If you have concerns about any movement, physical touch or any specific subject that might not feel comfortable, please see me as soon as possible to discuss possible accommodations. I expect mutual respect in all our discussions and verbal exchanges—including any that may occur outside of class—to be conducted in a respectful and professional matter.

Course Timeline

Week 1 (August 28th)

Monday

Review syllabus.

Generating movement material

Stimulus: Finding the source of inspiration.

Wednesday

Reading: In class – Abstraction, The Intimate Act of Choreography by Bloom and Chaplin, pp 124 – 135

- **Assignment 1:** Complete Power Point task and create short movement study (24 counts) triggered by a specific stimulus. Explain your movement choices. Upload video to Blackboard (before and after feedback in class). **Due, Sunday, August 3rd by midnight.**
- Basic Elements of Dance Composition: Space, Time, Shape. Effort, Body, Gesture. **Video viewing/discussion.**

Week 2 – (Sept. 4th) **Labor Day – no Classes**

Wednesday

Reading: Dance; How Should the Craft of Choreography be Learned? NY Times (**before coming to class**).

- Compositional Devices: Motif and Motif Development, Relations.
 - **Dance Study 1:** Motif and Motif Development, applying concepts of phrases, sequences and transitions, chose a specific stimulus (40 counts) with or no music. Discuss your movement choices (**Due Wednesday, Sept. 13th**)
- Video viewing/discussion**

Week 3 – (September 11th)

Monday

- Motif and Development – cont.

Wednesday

- **Showing Dance study 1** – on Motif. In class feedback. Upload video to Blackboard (before and after feedback). **Upload on Sunday Sept. 17th by midnight**

Start brainstorming for your final dance composition (solo, duet, trio or quartet)

Week 4 – (September 18th)

Monday

- **Reading:** Phrases, The Intimate Act of Choreography by Bloom and Chaplin, pp 23 – 29 (**before coming to class**)

Wednesday

- Phrases, sequences, transitions (cont.)

Week 5 – (September 25th)

Monday

- **Reading:** Forming, The Intimate Act of Choreography by Bloom and Chaplin, pp 83 – 120 (before coming to class)

<https://www.numeridanse.tv/en/playlists/corps-virtuosecorps-empeche>

Wednesday

Showings: First Draft for your final dance composition (solo, duet, trio or quartet) (**Due Wednesday, Sept. 27th**). In class feedback.

Week 6 – (October 2nd)

Monday

- **Reading:** Time, The Intimate Act of Choreography by Bloom and Chaplin, pp 58 – 70 (before coming to class)

Wednesday

- **Dance Study 2** – on Time, include music with irregular meter. In class feedback. Upload video to Blackboard (before and after feedback). **Due Wednesday, Nov. 1st.** Note this study is due later in time to have time to find appropriate music score.
- **Reading:** Chapter 1, 14 pages, Pakes, Anna, Knowing through dance-making: Choreography, practical knowledge and practice-as-research

Week 7 – (October 9th)

Monday

Energy, The Intimate Act of Choreography by Bloom and Chaplin, pp 71 – 77

- **Dance Study 3:** Energy / Movement Qualities (**Due Wednesday, October 18th**).

Wednesday

- Work on midterm dance study

Week 8 – (October 16th) **Midterm** –

Monday

- Written Quiz - Monday, October 16th (via Blackboard)

Wednesday

- **Showing Dance Study 3** – on Energy / Movement Qualities. In class feedback. Upload video to Blackboard (before and after feedback). **Upload on Sunday, October 18th by midnight**

Week 9 – (October 23rd)

Monday

- **Reading:** Space, The Intimate Act of Choreography by Bloom and Chaplin, pp 31 – 56 (before coming class)

Wednesday

- **Video viewing:** “One Flat Thing, Reproduced” by William Forsythe.
- **Assignment from video:** Dissect Forsythe’s intent through the use of elements of dance, movement motifs, music structure, spatial relations, structure and dynamics. 1-page, Times New Roman, single space (**Due Sunday, October 29th**)

- **Showings: Second Draft for your final dance composition (solo, duet, trio or quartet) (Due Wednesday, October 27th). In class feedback.**

Week 10 – (October 30th)

Monday

- **Reading:** Group Work , The Intimate Act of Choreography by Bloom and Chaplin, pp 173- 191 (**before coming to class**)

Wednesday

- **Showing Dance Study 2** – on Time. In class feedback. Upload video to Blackboard (before and after feedback). **Upload on Sunday, Nov. 5th by midnight**

Week 11 – (November 1st)

Monday

Reading: Chapter 7, 17 pages. Lavender, Larry, Facilitating choreographic process.

Wednesday

- Time to work on your pieces

Week 12 – (November 8th)

Monday

- Multidisciplinary approaches: Dancing and talking, Dancing to talking (Bill T, Jones process)

Wednesday

- Time to work on your pieces

Week 13 – (November 15th)

Monday

- Class Discussion. Chapter 30, 15 pages, Birringer, Johannes, Choreographic Performance systems: Social Media and Choreographic Practice

Wednesday

Culturally based dance

- Video viewing: Dada Masilo, Carmen (excerpts)

Week 14 – (November 22nd)

- Run-throughs of final dance composition (solo, duet, trio or quartet)

Week 15 – (November 29th)

Monday

- Selected Choreographer Power Point presentation (**Monday, Dec. 4th**)

Wednesday

- Showings: Final dance composition (**Wednesday, Dec. 6th**)
- Written analysis of your creative process (1 page, 12 Times New Roman, 1.5 space), movement motifs, music structure, spatial structure and/or dynamics of

your own choreographic studies or a selected piece on video **(Due Sunday, Dec. 10th by midnight)**

Important Dates:

- *Showing: Dance Study 1 (September 13th)*
- *Showing: Dance Study 2 (November 1st)*
- *Showing: Dance Study 3 (Wednesday, October 18th)*
- **Labor Day, Sept 4th – No classes**
- **Midterm (October 16th/18th)**
- **Journal (Monday, Nov. 22nd)**
- **Thanksgiving, Nov. 23rd – Observed**
- **Selected Choreographer Power Point presentation (Monday, Dec. 4th)**
- **Final dance composition (Wednesday, Dec. 6th)**
- **Written reflection and showing of performance ticket (Due Sunday, Dec. 10th by midnight)**

SOME THOUGHTS ABOUT CHOREOGRAPHY.....

From **The Art of Making Dances** by Doris Humphrey: Also from **The Art of Making Dances**: "A young choreographer should choose something quite simple, which is thoroughly familiar or within the range of his own experience." (p24)

Required attendance to departmental productions for the Fall:

- *postdata (or what I wish I said)*
- *Metamorphoses* [has a large dance component]

All info here: <https://www.utep.edu/liberalarts/theatre-dance/about/prices.html>

If you cannot afford a ticket, there are ushering opportunities for departmental performances. Students can sign up to usher all departmental productions via the Theatre and Dance Audience Development office. Ushering opportunities open one month before opening night. Ushers will see the production for free and must commit to the full time they are needed. If an usher doesn't show up or leaves early, they will not receive credit for seeing the show and will not be allowed to usher for future events.

- Usher sign-up link
for *Posdata*: <https://docs.google.com/document/d/16eJ50efcSvtKPWQRCYJSirc8bhp0rlhHP6n85OT1RwQ/edit?usp=sharing>
- Usher sign-up link
for *Metamorphoses*: <https://docs.google.com/document/d/1HZ415HdTVbrMJ0y9ddGDWwc4UdNGZC2SUXzXtKg7NWk/edit?usp=sharing>

Also keep your emails checked for **Tickets in Kind** opportunities. Tickets in Kind are free tickets for students, donated by audience members and faculty.

Also consider this Fall musical of the Dinner Theatre, *Damn Yankees*. Note that the Dinner Theatre operates separately from our dept theatres and is not under Audience Development. For ushering opportunities, students should contact udt@utep.edu. Student price vary.

Recommended Readings

- Minto, Sandra Cerny, *Choreography: a Basic Approach Using Improvisation*, Human Kinetics, 2007. Print.
- Tharp, Twyla, *The Creative Habit: Learn It and Use It for Life*, Simon & Schuster, 2006. Print
- Humphrey, D, *The Art of Making Dances*. Grove Press / Atlantic Monthly Press, 1962. Print
- Bogart, Anne, *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, Theatre Communications Group, 2004. Print
- Chin, Elizabeth, *Katherine Dunham: Recovering an Anthropological Legacy, Choreographing Ethnographic Futures*, SAR Press, 2014
- Albright, A. C. & Gere, David,. *Taken By Surprise: A Dance Improvisation Reader*. USA: Wesleyan University Press, 2003. Print
- Sofras, Pamela Anderson, *Dance Composition Basic: Capturing the Choreographer's Craft*. Human Kinetics. . IL: Human Kinetics, 2006. Print

Online resources:

<http://www.nytimes.com/1984/02/05/arts/dance-how-should-the-craft-of-choreography-be-learned.html> Required reading

Dancemagazine.com (online magazine)

http://www.contemporary-dance.org/The_Dance_Thinker-dance-improvisation.html#dominikborucki

On Improvisation – interview

<http://www.contemporary-dance.org/dance-composition.html> - On Methodologies for Choreography

<https://21stcenturyburlesque.com/smooth-transitions-burlesque-dance-princess-farhana/>
Transitions

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