

THEA 30 –Introduction to Dance Technique and Theory – Summer 2024

Instructor: Damara Vita Ganley, (she/they), [Joe Goode Performance Group](#), [BANDALLOOP](#), [Fog Beast](#)

Contact Info: dganley@ucsc.edu

Class Meeting Times: Tuesdays and Thursdays - 1:00PM - 4:30PM (7/29/24 - 08/30/24)

Office Hours: Thursdays 12-1pm and by appointment

Location: TA Mainstage A105

Course Description

Dance is a way of living in the world ~ Lisa Nelson

This course explores dance as embodied inquiry, ways of knowing and creative expression. **No previous dance experience is necessary.** Using movement as our map we will live and move with questions both personal and collective. This class will include somatic practices, improvisations, dynamic dance movement sequences and collaborative choreographic experiments. The class will primarily be rooted in contemporary release technique lineage and supported by principals of site responsive dancemaking. We will begin each session by cultivating embodied presence with a practice called *Movement for Humans* before moving into an exploration of momentum-based movement, site specific engagements, collaborations and creative rigor.

Acknowledging that each of us are uniquely and collectively navigating unprecedented times, I invite us to gather and move, together and on our own, with gentle curiosity and deep presence. Honoring that everyone is bringing meaningful movement experiences, ideas and stories into our process, the collective creative momentum will be our guide in deepening our kinetic, sensorial, social and emotional awareness and experiences.

My intention is that our creative practices and processes are always in relationship to accountability (available for transformation) and healing. Equity, inclusion, counter-oppressive and antiracist practices are central to me personally and in my ongoing learning as a facilitator and artist. I am committed to ongoing inquiry and learning. I humbly welcome feedback and ongoing communication with you as we co-create this space and process together. At the opening of our time together, we will collaborate to craft Community Agreements.

Each week our inquiries will be enriched by short viewings/readings offering perspectives and work from leading artists in the field. Our work together will also be informed and supported by ideas shared in the luminous works of social artists. Here we will have an opportunity to connect our exploration of movement, improvisation, offering

presence and collaboration to the current context and generative momentum of social awareness and change.

Your well-being is the most essential element and ingredient to our course. Please be in communication with me about anything I can do to support your experience.

Objectives: By the end of the summer you have a greater understanding of:

- Foundational elements of dance and composition
- Contemporary release techniques and movement vocabularies
- Creative practice in several somatic systems and practices
- Improvisational practices – research proficiency in movement made in the moment motivated by a variety of sources, impulses, and stimuli
- Compositional and performance skills in different contexts
- Collaborative and individual compositional practices
- Appreciate the wide variety of approaches, cultures and styles in both past and contemporary performance practice.
- Critically think and communicate about dance in connection to social, cultural, historical and political contexts, movements and discourses.

The following course principals have been developed within my work in *Joe Goode Performance Group*:

1. We are perfect in our imperfection.
2. Create felt material -“Make art about where you are right now...Approach it from a human place.”
3. Listen. Listening to yourself, to others, to the work - fosters understanding, connection and community.
4. Make art with the people in the room - their bodies, their stories and their Sensibilities.

Assignments

Weekly Journaling

Self- reflections. Self-reflection plays a central role in artistic practice. We will keep ongoing journals throughout this course and each week will include written reflection time both in and outside of class. For example, questions and reflections might include – what am I discovering, noticing, what risks did I take, and what might I try next, what am I curious about...as well as sketches of creative projects, inspirations and insights. Reflections will be incorporated into both large and small group discussions.

Reading/Viewing Responses. Incorporated into the journaling process will be responses to the video and reading materials. Sharing of Reflections and Responses may be incorporated into both large and small group discussions.

Movement Biography – a short biography/ies of your life in movement and motion will be due the second week of class. NOTE: if you have taken a course from me before then this initial assignment will be different. I will send that to you directly.

Weekly Viewings and Readings – listed below. These are intended to expand and deepen our experiences and perspectives.. We will reflect as or after watching and reading on our own and at times have some moments in class to share our reflections in small groups.

'Mid-term' – Throughout the summer session we will spend time working on compositional projects in small groups. At the midpoint of the course we will produce and share a collaborative dance project that integrates inspirations and inquiries. A detailed rubric will be offered to support that process. This will include a written component of a process reflection essay.

Final Dance Project. For the final project you will cultivate a final dance composition with a small group that integrates skills and ideas offered throughout the course. A detailed rubric will be offered to support that process. This will include a written component of a process reflection essay.


ASSESSMENT and Grading


In this course, a final grade is generated from your **attendance, participation, engagement** in class assignments, journaling assignments and collaborative projects.

- Attendance and completed assignments - **In dance doing is knowing.** Participation in classes is the central focus of this course (You will receive full-credit for attending class and completing every assignment – both in class and outside class work. Please do not miss more than 2 classes. This will impact your final grade. Communicate as soon as you can about anything that may impact your attendance or participation so we can make a plan for your to make up the work missed or how we can include you in class participation even if you are not able to dance that day. Attendance, journal assignments and engaged participation comprise 70% of final grade. Please note - Department Policy permits two (2) absences per quarter in dance classes that meet twice a week. Ten (10) points will be deducted from your final grade for each unexcused absence thereafter.
- 'Mid term' and Final Projects – participation and completion of these processes and projects comprise 30% of final grade

Weekly Readings and Viewings – links to viewings or scanned readings will be posted/distributed weekly.

*Please note that the materials listed below may shift or be edited in content or timing as the quarter unfolds to reflect in-class inquiries.

<p>Week 1 adrienne maree brown's Core Principles of Emergent Strategy</p> <p>1. Small is good, small is all. (The large is a reflection of the small.)</p> <p>2. Change is constant. (Be like water.)</p> <p>3. There is always enough time for the right work. There is a conversation in the room that only these people at this moment can have. Find it.</p> <p>4. Never a failure, always a lesson.</p> <p>5. Trust the People. (If you trust the people, they become trustworthy.)</p> <p>6. Move at the speed of trust.</p> <p>7. Focus on critical connections more than critical mass—build the resilience by building the relationships.</p> <p>8. Less prep, more presence.</p> <p>9. What you pay attention to grows.</p>	<p>Gathering</p> <ul style="list-style-type: none"> ● Establishing Creative Community ● Establish Community Agreements ● Consent guidelines + review C.R.I.S.P ● Intro: to the Elements of Dance (B.A.S.T.E) ● Intro: Body Wisdom - Somatics & The language of sensation. Practice - <i>Movement for Humans</i> ● Begin intro to contemporary movement practices including alignment, curves, circles, spirals, rotation, momentum, initiation, shaping, moving in and through space, levels, isolation, core, distal, slides, volume, texture, dynamics...to be continued throughout the course. A separate list of accumulated movement vocabulary will be collected and distributed. 	<p>Viewing</p> <p>The Elements of Dance</p> <p> Crystal Pite: Wordless Language</p> <p>Why I Dance / Pourquoi Je Danse</p> <p>Sonya Renee Taylor - Bodies as Resistance: Claiming the Political Act of Being Yourself</p> <p>Axis Dance: Making Contemporary Dance Inclusive For All</p> <p>Reading: excerpts from <i>Emergent Strategy</i> (2017) and <i>Hold Change</i> (2021) by adrienne maree brown. (read in class In class)</p>
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<p>Week 1 / part II</p> <p><i>“What is the scale of breathing? You put your hand on your individual chest as it rises and falters all day. But is that the scale of breathing? You share air and chemical exchange with everyone in the room, everyone you pass by today. Is the scale of breathing within one species? All animals participate in this exchange of release for continued life. But not without the plants. The plants in their inverse process, release what we need, take what we give without being asked. And the planet, wrapped in ocean breathing, breathing into sky. What is the scale of breathing? You are part of it now. You are not alone.” Alexis Pauline Gumbs</i></p>	<p>Attuning & Emergence</p> <ul style="list-style-type: none"> ● Activating Systems: Anatomy of moving explorations + exteroception, proprioception, interoception) ● Feeling into Moving (personal expression) ● Intro: Phrase Work ● Intro: Improvisational practices – research proficiency in movement made in the moment motivated by a variety of sources, impulses, and stimuli 	<p>Viewings</p> <p>Focus on Mother of Modern Dance Katherine Dunham</p> <p>If Cities Could Dance: East St. Louis</p> <p>Katherine Dunham: My Love of Dance</p> <p>Reading & viewing: Sarah Crowell “<i>Moves to Decolonize Dance</i>” there is embedded viewing in the article</p> <p>Sarah Crowell Moves to Decolonize Dance Viewing:</p> <p> How to build a choreographic phrase</p> <p>Kathleen Hermsdorf</p>
<p>Week 2</p> <p><i>“I think the contemporary dance tradition is all about self-definition. I feel really fortunate that that is my field, and that I don’t need to work against that. The awkwardness of the human body is where I live. I feel that my aesthetic and the questions that I ask of it and of the world have to do with those edges”. ~ Bebe Miller</i></p>	<p>Ground and Flight</p> <ul style="list-style-type: none"> ● Gravity ● Momentum ● Shape and Flow ● Intro: Floor Work ● Intro: Inversions ● Intro: Low Flying 	<p>Viewing:</p> <p>If Cities Could Dance: Portland Queer Circus</p> <p>Viewing: If Cities Could Dance: Minneapolis - Hoop Dancing</p>

<p>Week 2 / part II</p> <p>Mid-term project rehearsals begin</p> <p><i>“And to enliven our sense of the Earth, and the rock, and the soil, and the lichen. To notice that whenever we dream, all these beings are dreaming with us”. ~ David Abram</i></p> <p><i>“The land dreams through us” ~ Sophie Strand</i></p>	<p>Shaping Space/s</p> <ul style="list-style-type: none"> • Intro: Site Specific, Site Responsive Dancing 	<p>Viewing:</p> <p>Jo Krieter and Flyaway Productions</p> <p>Dance and SF Mission Murals</p> <p>If Cities Could Dance: La Mezcla Dance Co</p> <p>Lil Buck at Fondation Louis Vuitton</p>
<p>Week 3</p> <ul style="list-style-type: none"> • Midterm project and process sharing Nov 2 • Written reflection due Nov 2 <p><i>“The body is a political territory, every gesture, every posture is a statement of who this person is in this moment of action or this very public moment of being seen.” -Joe Goode</i></p>	<p>Embodied Storytelling</p> <ul style="list-style-type: none"> • Gesture • Sound, Voice and Text 	<p>Viewing:</p> <p>Inside the Pillow Lab: Ronald K. Brown</p> <p>Ballez</p> <p>If Cities Could Dance: How Hula Dancers Connect Hawaii's Past and Present</p> <p>Camille A Brown - The History of African-American Social Dance</p> <p>* Ink +Ink in Progress</p> <p>Lenore Lee: Translating Story into Dance</p> <p>Reading: <i>Why Make Dance</i> by Joe Goode</p>

<p>Week 3 / part II</p> <p><i>"The body is a reservoir of all sorts of tensions...it wants to live. It is a powerful engine. The brain (is) a reservoir of images, dreams, fears, associations, language. And its potential we can't even begin to understand. Movement begins to negotiate the distance between the brain and the body and it can be surprising what we learn about each other."</i> ~ Bill T. Jone</p>	<p>Layering + Weaving</p> <ul style="list-style-type: none"> • Intro: Weaving with time and energy • Intro: Image Making • Healing and Moving 	<p>Viewing:</p> <p>▶ Inside The Pillow Lab: Nélide Tirado</p> <p>Akram Khan” My body has been my voice”</p> <p>If Cities Could Dance: Rennie Harris</p> <p>Anna Halprin</p>
<p>Week 4</p> <ul style="list-style-type: none"> • Collaborative Final Rehearsals Begin <p><i>“Let attention manifest into motion” ~ Kathleen Hermesdorf</i></p>	<p>Feeling into Choices</p> <ul style="list-style-type: none"> • Intro: Compositional Practices and Inspirations, Inquiry, Research and Dramaturgy • The alchemy of collaborative practices 	<p>Viewing:</p> <p>▶ Inside The Pillow Lab: INSPIRIT – April 22, 2021</p> <p>▶ Dancer Amit Patel is Reinventing Bollywood His ...</p> <p>Shen Wei - Everything is Connected</p> <p>▶ Can art effect change? Kirsty Wark meets choreog...</p>

<p>Week 4 / Part II</p> <ul style="list-style-type: none"> Final Rehearsals <p><i>"What if we joined our wildernesses together?" Sit with that for a minute. That the body, the life, might carry a wilderness, an unexpected territory, and that yours and mine might somewhere, somehow, meet. Might, even, join." ~ Ross Gay</i></p>	<p>In Process</p> <ul style="list-style-type: none"> Methods for Making Editing for Compositional Practices Course Concept Review and Reflect 	<p>Viewing:</p> <p>Transgender Dancer Invites Trans & Queer People to Dream Big Season 5 Episode 4 KOED</p> <p>ODC Dance Dead Reckoning / Climate Change</p> <p>Sibi Larbi Cherkaoui Milonga – A Tango Project</p> <p>Antoine Hunter</p> <p>Antoine Hunter #2</p> <p>Antoine Hunter #3</p>
<p>Week 5</p> <p>Final project rehearsals and preparations for sharing and community closing ritual</p>	<p>In Process</p> <ul style="list-style-type: none"> Course Concept Review and Reflect 	<p>Viewing:</p> <p>Catching up on any prior week viewings</p>

ACADEMIC INTEGRITY

All members of the UCSC community benefit from an environment of trust, honesty, fairness, respect, and responsibility. You are expected to present your own work and acknowledge the work of others in order to preserve the integrity of scholarship.

Academic integrity includes:

- Following exam rules
- Using only permitted materials during an exam
- Viewing exam materials only when permitted by your instructor
- Keeping what you know about an exam to yourself
- Incorporating proper citation of all sources of information
- Submitting your own original work

Academic misconduct includes, but is not limited to, the following:

- Disclosing exam content during or after you have taken an exam
- Accessing exam materials without permission
- Copying/purchasing any material from another student, or from another source, that is submitted for grading as your own
- Plagiarism, including use of Internet material without proper citation
- Using cell phones or other electronics to obtain outside information during an exam without explicit permission from the instructor
- Submitting your own work in one class that was completed for another class (self-plagiarism) without prior permission from the instructor.
- Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript. For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Misconduct page](#) at the [Division of Undergraduate Education](#).

ALL-GENDER RESTROOMS

UC Santa Cruz is committed to the well-being of all students and cares about all students feeling safe and welcome, regardless of their gender identity, expression, and/or embodiment. The [Lionel Cantú Queer Center](#) has worked with students and campus staff to create more safe and accessible restrooms for transgender and genderqueer students, staff, faculty, alumni, and UCSC visitors. A [complete list of all-gender restrooms](#) on campus was compiled and is maintained by the Cantú Queer Center.

UC POLICY ON SEXUAL VIOLENCE AND SEXUAL HARASSMENT / RESOURCES

TITLE IX/CARE ADVISORY

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as "confidential" employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through [CARE](#). Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or care@ucsc.edu.

In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the [Sexual Violence Prevention & Response \(SAFE\) website](#), which provides information and resources for different situations.
- [Counseling & Psychological Services \(CAPS\)](#) can provide confidential counseling support. Call them at (831) 459-2628.
- You can also report gender discrimination and sexual harassment and violence directly to the University's [Title IX Office](#), by calling (831) 459-2462 or by using their [online reporting tool](#).
- Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.
- For emergencies, call 911.

REPORT AN INCIDENT OF HATE OR BIAS

The University of California, Santa Cruz is committed to maintaining an objective, civil, diverse and supportive community, free of coercion, bias, hate, intimidation, dehumanization or exploitation. The Hate/Bias Response Team is a group of administrators who support and guide students seeking assistance in determining how to handle a bias incident involving another student, a staff member, or a faculty member. To report an incident of hate or bias, please use the following form: [Hate/Bias Report Form](#).

DIFFICULT CONVERSATIONS

In our in-class and online discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understanding of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will always need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with difficult conversations that arise inside issues of social justice, politics, economics, morality, religion, and other issues where reasonable people often hold diverse perspectives. This effort will ultimately deepen our understanding and allow us to make the most of being in a community with people of many backgrounds, experiences, and positions.

GENERAL CONDUCT

In this class we abide by the **UCSC Principles of Community**. Please familiarize yourself with these:

<https://www.ucsc.edu/about/principles-community.html>.

STUDENT SERVICES

Accessibility

- UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please affiliate with the DRC. I encourage all students to benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu. For students already affiliated, make sure that you have requested Academic Access Letters, where you intend to use accommodations. You can also request to meet privately with me during my office hours or by appointment, as soon as possible. I would like us to discuss how we can implement your accommodations in this course to ensure your access and full engagement in this course.
 - **DRC online:** <https://drc.ucsc.edu>
 - **DRC Frequently Asked Questions for prospective and current DRC Students, faculty and Staff, and parents:** <https://drc.ucsc.edu/resources-and-forms/faqs.html>
 - **Frequently Asked Questions regarding Service and Support animals:** <https://drc.ucsc.edu/services-and-accommodations/sa-overview/other-accommodations/service-animals-faqs.html>
 - **UC Santa Cruz Service/Support Animal Policy:** <https://policy.ucsc.edu/policies/student-affairs/dss-0003.html>

- Mental Health Support**
[Counseling & Psychological Services \(CAPS\)](#) can provide confidential counseling support. Call them at (831) 459-2628.
 Many students at UCSC face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.
- Student Success and Engagement Hub**
[The Division of Student Success](#) provides campus-wide coordination and leadership for student success programs and activities across departments, divisions, the colleges, and administrative units.
<https://studentsuccess.ucsc.edu/ecosystem-of-care/index.html>
- Tutoring and Learning Support**
 At Learning Support Services (LSS), undergraduate students build a strong foundation for success and cultivate a sense of belonging in our Community of Learners. LSS partners with faculty and staff to advance educational equity by designing inclusive learning environments in Modified Supplemental Instruction, Small Group Tutoring, and Writing Support. When students fully engage in our programs, they gain transformative experiences that empower them at the university and beyond.
- Slug Support / Basic Needs Program**
 College can be a challenging time for students and during times of stress it is not always easy to find the help you need. Slug Support can give help with everything from basic needs (housing, food, or financial insecurity) to getting the technology you need during remote instruction.

 - To get started with SLUG Support, please contact the Dean of Students Office at 831-459-4446 or you may send us an email at deanofstudents@ucsc.edu.
- Slug Help/Technology**
 The ITS Support Center is your single point of contact for all issues, problems or questions related to technology services and computing at UC Santa Cruz. To get technological help, simply email help@ucsc.edu.
- On-Campus Emergency Contacts**
 For all other help and support, including the health center and emergency services, Click here to go to UCSC's Emergency Services page. Always dial 9-1-1 in the case of an emergency.
- More resource links can be found in the [Theater Arts Undergraduate handbook](#).

RELIGIOUS ACCOMMODATION

UC Santa Cruz welcomes diversity of religious beliefs and practices, recognizing the contributions differing experiences and viewpoints can bring to the community. There may be times when an academic requirement conflicts with religious observances and practices. If that happens, students may request reasonable accommodation for religious practices. The instructor will review the situation in an effort to provide a reasonable accommodation without penalty. You should first discuss the conflict and your requested accommodation with your instructor early in the term. You or your instructor may also seek assistance from the [Dean of Students office](#).

MATURE COURSE CONTENT

In university courses you may be assigned images, films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about the course content and/or your work, and might direct you to Counseling & Psychological Services (CAPS) – caps.ucsc.edu 831-459-2628, or the Disability

Resource Center – drc@ucsc.edu, 831-459-2089, should you need additional support in order to participate and do your best work.

GRADE DISPUTES

If you have questions about the grading of your work, please make arrangements to meet with your teaching assistant (TA) if the course has one. If the course does not have a TA, or if your questions are not resolved, please see the course instructor during office hours. If the matter still remains unresolved, you will be advised on further options.

ACADEMIC MISCONDUCT POLICY

Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at: https://www.ue.ucsc.edu/academic_misconduct

STUDENT EXPERIENCE OF TEACHING SURVEYS (SETs)

The Theater Arts Department collects feedback from students at the end of each course in the form of Student Experience of Teaching Surveys (SETs). You will receive an email when the evaluation/survey is available. The email will provide information about the evaluation as well as a link to it online. When you receive the email, please click the link, log in, and complete the evaluation. Student submissions are anonymous and confidential. Instructors cannot identify which submissions belong to which students and will only be able to review the data collected after all grades have been submitted. Please give serious thought to your comments. This survey will become part of the instructor's personnel file to be reviewed by colleagues and administration when considering the instructor's future teaching assignments and promotions. Your comments will be available by the instructor only after grading your work and may be used to improve future offerings of the course.

LAPTOP COMPUTERS AND MOBILE DEVICES:

Laptops can be a useful tool in the service of teaching and learning when used productively and respectfully.

A few common sense rules:

1. Always set up your laptop before the beginning of class. Setting up the computer and booting it up can take a few minutes depending on what applications are set to open at startup. Turn off all other mobile devices before lecture begins.
2. Disable sound.
3. During lecture and classroom discussion, you should not be connected to network resources. Being online invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you.

If you are found to be doing anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day. Your instructor reserves the right to further limit laptop use in their classes. For example, you may be asked to close your computer during screenings or be asked to sit in a certain area of the room if you are actively using your laptop.