UCLA Department of World Arts and Cultures/Dance, Spring Quarter 2019

DANCE 174B
Spring 2019
Tu/Th, 3-6PM
Kaufman Hall, Room 230

André M. Zachery, Instructor
Office Hours: Scheduled as needed via email
Email: renegadepg@gmail.com

Course Description
Hidden Tracks Remix will be a creative process will remounting and restaging an early work from the Afrofuturism Series. The work speculates on the notion of collecting cultural residue, by looking at the African diaspora practices of the "Ring Shout" as a spiritual time vessel - holding past, present, and future simultaneously in a single gesture.

http://www.renegadepg.com/untitled-distances.html
https://vimeo.com/148085615

Practicals and Structure
This is a process-driven, lab-oriented, practice-based class run as a rehearsal toward the making of a performance work to be shared with an audience.

As the facilitator of this class and director of the project, I will propose directives, performance tools and strategies, structures and frames for the practice of performance, give feedback as direction toward the tuning and precision of the practice, and will work to provide any other information or tools needed to serve the work. I will not be generating movement that will then be transmitted and learned by you, set in a sequence and re/presented as performance. Rather, we will all engage in the possibility and potential of what these various proposals will produce, accumulate knowledge over time about what our practice is (individually and collectively), and develop a frame that can best hold this practice as performance that is shared.
Performance directives and proposals will sometimes come in the form of imperatives, or questions, or suggestions and it is expected that each person involved will engage these proposals with rigor, curiosity, generosity, and sometimes necessary humor.

I’m interested in performers who are comfortable with not-knowing, who are comfortable with improvisation, who are interested in the challenge of going beyond their perceived limitations but also being patient with what seems too familiar, and who interested in developing their stamina of attention.

It is anticipated that we will not always know what we are doing, or what is happening, or what the outcome will be but it is also expected that everyone in the room will work generously and rigorously in spite of that. In this space of the unknown or the not-yet, we have the potential to wake up to the present, to the intelligence of our bodies moving, to the emotional engagement of our whole selves, to the complexity of our actions and behaviors, and to the unconscious structures of our thinking.

Much of a creative process is about navigating and accepting the terrain of the unknown in order to discover something new or unexpected. In this way, you will be asked to let go of what you think you should be doing, your notions of boredom, your expectations of what dance and performance are, and to level the playing field by accepting all materials produced and practiced as relevant and useful. Some of these materials might include moving, talking, and/or singing.

As this class is run as a rehearsal, students are required to come prepared to work, to move, to engage fully. This is critical to the focus and development of the work. It is expected that there will be willingness to experiment, to contribute ideas and observations in each work session, to engage in discussion about the work, and to be fully present and thoughtful.

Please bring a workbook* (journal) to each session.

It is required that each participant will have at minimum 1 hour per week of studio practice outside of class hours based on what we are developing. It can be solo practice or group practice. The deepening of a practice is often due to consistency over time. The more you practice, the more the work moves from habitual and surface to deep and unexpected. Also, in my experience, practicing by oneself outside of the watchful eye of a director can open up the practice to more possibilities. These outside practices should be reflected in your workbook. Two pages of your workbook should be submitted on CCLE every two weeks. (See below for time frame.)

Some video and/or reading material will be given as is needed to support the concepts and practice of our work. I will give you ample notice when it’s expected to complete viewings or readings.

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*WORKBOOK*
- A workbook is required, and must be brought to each class. Please have a dedicated notebook for this class only. For our purposes, a workbook is an essential tool to compile the knowledge that is accumulated over time during a choreographic process. Not only is it a way to track your thought process and make clearer how and why you make the choices you make, it also is its own creative object.
- Time will be given in class to write down your thoughts, observations, feelings, sequences, movements, scores, pictures, drawings, storyboards, and anything else that comes up and is related (and sometimes not seemingly related) to our choreographic practice. However, it is expected that you will add to the workbook outside of class, as well.
- Two pages of your workbook should be submitted through CCLE every two weeks.
- The submission is due by Monday morning, 10am.
- The first journal entry is due on Monday, April 17th.
- The last journal entry is due on Monday, May 29th.

Requirements

- Attendance to all classes, unless otherwise excused and arranged.
- Punctual attendance.
- At minimum one hour of studio practice per week outside of class time.
- Full participation during in-class and outside class rehearsals.
- Participation in discussions about our work.
- All reading and video viewings given.
- Keeping a workbook, and submitting bi-weekly entries.
- Full attendance at all tech rehearsals, and performances. TBD
(For details on these requirements, see above)

Grading

- Artistic engagement (see above): 50%
- Attendance + engagement with practice as demonstrated in workbook: 50%

Evaluation/Grading Criteria

- Students are expected to engage in a creative process with curiosity, discipline, rigor, and generosity.
- Generosity toward and respect for the working environment.
- Unexcused absences are not allowed, and each one will lower the student’s grade by 2 points. No more than two excused absences, after which each (excused) absence will
lower student’s grade by 2 points. Please submit excuses for absence in writing before the next class attended. Students are responsible for submitting written excuses for absence without instructors reminding.

- Engagement in all activities as demonstrated by sustained attention and participation, taking risks in exploring new ideas, an open attitude towards learning experiences presented, and ability to work well with others.
- Demonstrate accumulated understanding of concepts, principles and strategies proposed or discovered; engagement reflects thoughtfulness, clarity, and development over the course of the quarter.
- Completion of assigned viewings, readings and workbook assignments – thoughtful, in-depth discussion, and elaboration of ideas.

**Grading Scale**

**A:** 86-100  
(96-100 = A+ / 91-95 = A / 86-90 = A- )

**B:** 71-85  
(81-85 = B+ / 76-80 = B / 71-75 = B-)

**C:** 56-70  
(66-70 = C+ / 61-65 = C / 56-60 = C-)

**D:** 41-55  
(51-55 = D+ / 46-50 = D / 41-45 = D-)

**F:** below 40

**Center for Accessible Education**

“Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.”

**UCLA policy on absences**

According to university policy, there are extenuating circumstances that define excused absences in cases such as severe injury, loss of a family member, religious holidays, etc. If the student feels that she/he has missed/will miss a class that falls into this category, the student should immediately meet with the instructor to arrange completion of missed assignments. Students can review university absence policy. Additionally, it is the student’s responsibility to inform the instructor in a timely manner of any missed class due to the observance of a major religious holiday and arrange completion of missed assignments.
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UCLA policy on Plagiarism

*Students must conform to the UCLA’s rules on Academic Integrity and will be held responsible for transgressions of the policy. Please familiarize yourself with the Student Guide to Academic Integrity on the Dean of Students’ website at: http://www.deanofstudents.ucla.edu/Academic-Integrity.

Health/Safety -- General info on prevention and care of injuries.

1. Health Screening. Dance can be a very physically demanding activity. Therefore, it is imperative if you have an injury or other medical condition which could be worsened by exercise, that you:
a. see a doctor at the Student Health Center or a private medical facility of your choice, and
b. provide your instructor with a note from this physician regarding any recommended exercise limitations.

2. Health Insurance. You are encouraged to find out about your medical coverage at the beginning of the quarter. Then, if an injury occurs, you will know where to go, what will be covered, and any other procedures necessary to facilitate appropriate treatment.

3. First Aid Supplies. First aid supplies are not available through the WAC department and you will have to go to Student Health Services or another medical center of you choice if such supplies are needed. Therefore, you are encouraged to regularly carry in your dance/exercise bag any supplies which you might need or regularly use such as: band-aids, antibiotic ointment, blister care supplies, coach tape, an elastic bandage, disposable ice bags, and appropriate medications.

4. Injury Procedures. One very important measure for preventing injuries is an adequate warm-up. Please avoid being late for class and missing this important element of class. If you are late, check with your instructor regarding appropriate procedures for warming up. If an injury should occur during class, please let your instructor know immediately.

RICE: Rest – Ice – Compression – Elevation – these are key principles to know regarding immediate response to an injury. However, if it is serious and you are not able to move, stay calm and still until the appropriate medical personnel arrives to attend to your injury.

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