COMPOSER/CHOREGRAPHER COLLABORATION - SPRING 2019

INSTRUCTOR  Prof. Lakes (robin.lakes@unt.edu)  
             Dr. Hong (sungji.hong@unt.edu)  

CLASS TIME  MW 4:00-5:50 PM (DATH 129)  

LAB         F 12:00-1:50PM (DATH 129)  

COURSE CODE  Dancers: DANC 4700.001 & .301 Lab (3 Credits)  
             Composers: MUCP 4910-702 & 5910-702 (3 Credits)  

OFFICE HOUR  Prof. Lakes: After each class & by appointment  
             Dr. Hong: W 3:00-3:30pm by appointment  

I. COURSE DESCRIPTION
This course provides a framework for the creation of new music/dance collaborative projects. It is an interdisciplinary, experiential exploration of collaboration between musician/composers and dancer/choreographers. It is also an exploration of music/dance collaboration historically.

II. OBJECTIVES:
A. Students will gain first-hand experience in the creation of collaborative music/dance works.

B. Students will become familiar with a variety of approaches to collaboration between dancer/choreographers and musician/composers through historical exploration.

C. Students will gain a deeper understanding of an art form other than their own.

D. Students will begin to develop a common language to facilitate collaboration.

E. Students will begin to understand the music/dance relationship and its effect on an audience’s perception of a collaborative work.

III. TEXT
Teck, Katherine. *Making Music for Modern Dance* (to purchase or via UNT Library’s E-Books)  
Additional reading materials provided.

IV. COURSE FORMAT
This course is a combination of lecture/discussions and experiential exercises. The goal is to pair musician/composers with dancer/choreographers to create short collaborative studies throughout the course. These works will be informed by the lecture/discussions during which the class will explore reading materials and videos on topics such as: the collaborative process, the music/dance relationship, compositional techniques for dance and music, constructing a contract, and other related issues. Experiential labs ensure that students have a time and space to work on collaborative exercises and collaborative homework assignments with their partners. Composers will be given the opportunity to work with each choreographer and vice versa throughout the course on short projects. After each project, students will be asked to write short one-page reflection papers about your process.
The Final Collaborative Project will be the creation and presentation of a 6-minute collaborative work. The Final Process Paper is a documentation and analysis of the Final Project process. This course culminates in a Final Showing, open to the public, which displays selected pieces from the semester.

The Final Paper will be documentation and analysis of your creative and collaborative process regarding your Final Project, integrating information from the required reading materials.

V. GRADING
20% Collaborative Project #1 & Process Paper
20% Collaborative Project #2 & Process Paper
35% Collaborative Project #3
10% Final Process Paper
15% Reading summaries (including a presentation by graduate music students*)
* Graduate music students have to do an extra music reading, present it to the class, and lead class discussion, writing up all.

VI. RULES
A. ATTENDANCE & PUNCTUALITY
Students are expected to be in class and on time. Composer/Choreographer Collaboration is a participatory art form, so attendance is absolutely essential. There are no make-up classes and no extra credit.

If you must miss class, you are responsible for calling another student to find out what occurred in class and gather any needed information before the next class meets.

Students are allowed two (2) absences, period. There are no excused absences except for a death in the family or a UNT Official Activity. On the third absence, your overall grade will be lowered by 5%; for example, a 90% becomes an 85%. On the fourth absence, you will earn a failing grade for the course.

Two (2) tardies equal one absence. You will earn a tardy if you are either enter late or leave early. If you come in late, we have already marked you absent. It is your responsibility to make sure there is a tardy mark after your name. You must inform the professors after class, and watch them mark the attendance book. If you do not, you will be considered absent.

You must discuss all ongoing illnesses or injuries with me. I will determine at that time whether or not you should withdraw from the course. Students who do not attend the first day of class may be dropped in order to accommodate those who are on the wait list.
If you are absent, you must get the notes and handouts for that class from a fellow student.
Missing an evaluation day will result in a grade of “0” plus an absence for that day.

B. PROFESSIONALISM: POSITIVE CLASS PARTICIPATION/ATTITUDE
1. Because this course is a preparation for the professional arena, professional behavior and decorum are required at all times. This means
committing to excellent communication with and responsibility to your collaborators, completion of all assignments, meeting all deadlines, and holding the highest integrity in your work.

2. Students are expected to come to class prepared, eager to learn and participate with a positive, creative spirit and energetic attitude. You are expected to give yourself fully to classroom exercises, bringing your full attention to the experiences, and pushing yourself to grow.

3. Students always need to be respectful to the professor and other students by being quiet and attentive in class when the professor or another student is speaking or performing. This is a vital part of being professional.

4. Students are expected to contribute to the class discussions by keeping up on the reading assignments and by being attentive in class. Students are expected to share their insights and observations in a thoughtful and positive manner, supportive of other students.

5. Daily positive participation is essential to your grade in this course (see grade break-down). Your full involvement in the exercises and discussions is expected. You should be focused and learning at all times.

6. Please fill out the in-class course evaluations in a thoughtful and respectful manner at the end of the semester.

C. ADDITIONAL RULES

It is customary for everyone to take off their shoes before entering the dance studios in DATH. There are absolutely NO cell phones, watch phones, gum, food, street shoes, or smoking allowed in any class. You may bring a bottle of water.

Academic Integrity: Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. LINK: http://vpaa.unt.edu/dcgcover/resources/integrity

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation. LINK: disability.unt.edu. (Phone: (940) 565-4323)

STUDENT BEHAVIOR

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct
Financial Aid and Satisfactory Academic Progress

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being done so.

LINK:  http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK:  http://financialaid.unt.edu/sap

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

Link:  http://ferpa.unt.edu/

COUNSELING AND TESTING
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information:  http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit:  https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

ADD/DROP POLICY
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time employment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Spring with a W is April 1, 2018. Information about add/drop may be found at:  https://registrar.unt.edu/registration/spring-add-drop.
<table>
<thead>
<tr>
<th>DATE</th>
<th>CLASS: Description &amp; Activates</th>
<th>DUE TODAY – (RFT) READ FOR TODAY</th>
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<tbody>
<tr>
<td>WEEK 1</td>
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| M(1/14):  | **Describing the Composer-Initiated Project, #1**  
            (EA) Experiential Activities: **EXPLORING THE ELEMENTS OF OUR 2 ART FORMS**          |                                                                                                                                              |
| W(1/16):  | **(L/D) MINIMALISM IN MUSIC AND ART**  
            Steve Reich, Philip Glass, Terry Riley                                                  |                                                                                                                                              |
| F(1/18):  | **LAB**  
            The Composer-initiated project: Collaboration #1  
            Go over rehearsal times/spaces. Professor Lakes saved 2 studios for our course for several hours after each class and Lab. One can also sign up individually for studio space. |                                                                                                                                              |
|           |                                                                                                                                              | Book to purchase or find online: *Making Music for Modern Dance* by Katherine Teck by 1/23. Handouts to read for the next two Wednesdays are supplied today. |
|           |                                                                                                                                              | **DUE TODAY**                                                                                                                                 |
|           | (RFT) Van Stiefel, *A Study of the Choreographer/Composer Collaboration*  
            Reading and turn in reading summary #1: 400 words                                                                                     |                                                                                                                                              |
|           |                                                                                                                                              | Go over Collaboration #1 (Music is composed and recorded prior to the choreography being created).                                                   |
|           |                                                                                                                                              | - Begin brainstorming.                                                                                                                          |
|           |                                                                                                                                              | - Read Van Stiefel, *A Study of the Choreographer/Composer Collaboration* (page 6-16). *Music is composed and recorded prior to choreography being created.* |
|           |                                                                                                                                              | - Music composition for [The Collaboration #1] is based on Reich’s *Drumming* (4th movement).                                                   |
|           |                                                                                                                                              | - The duration is 3 minutes, and the music must be completed at the end of Week 2 so that the choreographers then can create a dance.               |
| WEEK 2    |                                                                                                                                              |                                                                                                                                              |
| M(1/21):  | **Martin Luther King Day: No class**                                                                                                         |                                                                                                                                              |
| W(1/23):  | **(L/D) POST-MINIMALISM**  
            Louis Andriessen, John Adams, Julia Wolfe, David Lang                                                                                  | Composers: Email your 1st draft (Collaboration #1, pdf score & midi recording) to sungji.hong@unt.edu, by 1/22 (11:59 pm)                           |
<p>|           |                                                                                                                                              | <strong>DUE TODAY</strong>                                                                                                                                 |
|           |                                                                                                                                              | Read (RFT) Steve Reich, <em>Music as a Gradual Process</em> (1968)                                                                                 |                                                                                                                                              |
|           |                                                                                                                                              | Reading and turning in summary #2: 400 words                                                                                                 |</p>
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<th>Date</th>
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<td>F (1/25):</td>
<td><strong>Composers:</strong> continue to work on your score at your studio. email your 2nd <strong>draft</strong> (3 minutes, midi) by 11:59 pm. <strong>Choreographers:</strong> begin to work on Project#3.</td>
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<td>S (1/27):</td>
<td><strong>Composers:</strong> Email your <strong>completed</strong> work (Collaboration #1, pdf score&amp; midi recording) to Hong, Prof. Lakes, and your choreographer, by 1/27 (11:59 pm)</td>
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<td><strong>WEEK 3</strong></td>
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| M (1/28): | **(V) and Class Discussion:** Samples of dancing to “The Rite of Spring” over eras and cultures.  
**(V) and Class Discussion:** Dancing to Minimalist Music.  
**(EA) Experiential Activities:** Deeper Sensing, Perceiving and Analyzing | Please bring your new composition to class on January 28.                                                                                     |
| W (1/30): | **(L/D) GRAPHIC SCORES FOR IMPROVISING**  
Cornelius Cardew, Earle Brown, and Iancu Dumitrescu | **DUE TODAY**  
Read (RFT) “Translating from Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars”  
Reading and turning in Summary #3: 400 words                                                                                             |
| F (2/1): | **LAB**  
All will meet together for the Lab at Noon, with pairs of composers and choreographers using several of our spaces in the Building, in order to confer, show the work in progress to the composer, give the choreographers time to work, etc.  
- Professor Lakes will ask to see the dance in progress as she circulates to the various spaces.  
- Please plan to video the dance in progress before the end of that Lab time (cameras can be checked out from the front desk at the Dance Building, if you do not own one).  
- Please email Professor Lakes the link to that footage so | [Reading #4 for next week is online at Library in the following e-book, *Making Music for Modern Dance: Collaboration in the Formative Years of a New American Art* by Katherine Teck. Read: Part Five entitled, “Wellsprings of Creative Collaboration”, pages 237 – 256 (those sections only).] |
she can send you some written feedback.

- Send link by the next day at the latest - Sat., Feb. 2, by 8:00 pm to robin.lakes@unt.edu

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<th>WEEK 4</th>
<th>M (2/4):</th>
<th>WEEK 5</th>
<th>M (2/11):</th>
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<td>W (2/6):</td>
<td>(V) and (L/D) Dancing to Bang on a Can Composers Twyla Tharp’s Musicality</td>
<td>W (2/8):</td>
<td>- Run Collaboration #1 for each other. - Starting consulting with partner on Collaborations #2. Also decide which musicians from the class will play instruments with which composers.</td>
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- 45 minutes will be given to work on Collaboration #1.

- [Reminder: Extra Assignment given for Graduate students only is provided in Handout on Graded Projects.]

**DUE TODAY:**


Reading and Turning in Summary #4: 400 words.

- 30 minutes will be given to work on Collaboration #1

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**REPEITIVE PROCESS: LOOP?**

Henry Purcell, Maurice Ravel, Max Richter

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**FINAL SHOWING in Class: Collaboration #1**

Discuss each other’s work after all works shown.

**DUE TODAY:**

Showing and Paper - Collaboration #1 & Reflection Paper. Choreographers, email your dance with the music to robin.lakes@unt.edu and to sungji.hong@unt.edu

Composers: Email your 1st draft (Collaboration #2) to sungji.hong@unt.edu, by 2/12 (11:59 pm). Score (pdf/png/jpg) & Description (intention, instrumentation including a list of performers)

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(V) and Class Discussion: Theatricality in Dance and Music in European and Israeli Dance Theatre (EA) Embodying Improvisational Tools
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<th>Date</th>
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| F (2/15):  | **LAB**  
Both music and choreography improvised: Work on Collaboration #2 |
| Sun (2/17):| Bring musical instruments to LAB. Work on Collaboration #2. Music is improvised to improvised choreography and performed live with your collaborator. There is a dialogue or call and response, for example, between your two art forms.  
- Begin brainstorming and tangibly moving/playing.  
- Read Van Stiefel, *A Study of the Choreographer/Composer Collaboration* (page 8-20). **Music is improvised live and dance is improvised live, but with active listening/watching of each other.** Agreed-upon structures may emerge over the collaboration weeks.  
- Music composition for [The Collaboration #2] is based on **graphic score**.  
- The duration is 3 minutes. |
| W (2/20):  | **(L/D) Improvisation in African Culture**  
**(EA) Viewing the Choreographer Improvise; Viewing the Composer Improvise** |
| S (2/23)   | **DUE TODAY: GRADUATE STUDENTS PRESENTATION** (see description in Handout on Graded Assignments)  
Choreographers & Composers should bring their improvisational plans for the works to discuss with each other.  
Choreographers, Videotape and email your sample dancing with the music to **robin.lakes@unt.edu** by Saturday, February 23 at 6:00 pm |
| Sun (2/24):| Composers: **Email your completed work** (Collaboration #2) to Hong, Prof. Lakes, and your choreographer, by Sunday 2/24 (11:59 pm). Score (pdf/png/jpg), Description (intention, instrumentation including a list of performers). |
Please bring your new composition to class on February 25. Time will be given for working on Collaboration #2.

<p>| WEEK 7 | M (2/25): (V) and (L/D) On Mark Morris’ Musicality (V) and (L/D) Looking at other examples of musicality and human motion | WEEK 8 | M (3/4): Plan all production elements for Final Showing, including who is overall Producer and who is in charge of which tasks. -Finalize casting for each group dance. -Secure all Rehearsal Space beyond what is reserved for this class. -Creating and distributing publicity, -Securing dress rehearsal and performance space, -Running the house (includes light operator, sound operator, audience seating, technicians, ushers, dressing rooms, posting performance order), -Sets (includes securing, assembling, striking sets and lighting equipment) -Instrument set up; sound system; sound recording; videographer; video editing; etc. |
| W (2/27): BREATH, VOICES AND NOISE Anna Meredith, Liz Lerman Commissioning Music: A Basic Guide Meet The Composer Music for Dance | F (3/1): LAB In progress: Perform collaboration #2 in progress. Receive feedback and continue to work | W (3/6): FINAL SHOWING in class: Collaboration #2 | DUE TODAY (Wed.): Collaboration #2 &amp; Reflection Paper Choreographers, email your dance with the music to <a href="mailto:robin.lakes@unt.edu">robin.lakes@unt.edu</a> and to <a href="mailto:sungji.hong@unt.edu">sungji.hong@unt.edu</a> |</p>
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<th>Date</th>
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<tr>
<td>F (3/8)</td>
<td>The American College Dance Festival: No class</td>
<td>No Class</td>
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<td>SPRING BREAK- NO CLASSES</td>
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<td>WEEK 9</td>
<td>M (3/18): The Choreographer-Initiated project: Collaboration #3</td>
<td>(RFT) Van Stiefel Page 16&lt;br&gt;Music is composed after a specific choreography has already been created, videotaped, and performed live for the composer. The Final performance of Collaboration #3 is all live music and dance. Go over Collaboration #3 (The Choreographer-Initiated project) with your collaborator. The dance is created in silence (or to a metronome or other piece of music or sound) prior to having the composer see it in silence (live and on video) and begin composing a score for the dance. • Begin brainstorming. Read Van Stiefel, <em>A Study of the Choreographer/Composer Collaboration</em> (8-20). Music is composed after a specific choreography and performed live. • Total duration of the Collaboration #3 is 6-8 minutes.</td>
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<td>LAB</td>
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<td>Each team comes up with a potential working method for when the dance exists (6-8 minutes is full length of this Collaboration).</td>
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<td>W (3/20):</td>
<td>Collaborators Workday</td>
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<td>F (3/22):</td>
<td>Collaborators Workday</td>
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<td>WEEK 10</td>
<td>M (3/25): LAB Collaborators Workday</td>
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<td>Scheduled Individual Choreographer Meetings with Prof. Lakes during this class.</td>
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<td>W (3/27):</td>
<td>LAB Collaborators Workday</td>
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<td>Scheduled Individual Composer Meetings with Dr. Hong during this class.</td>
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<td>F (3/29):</td>
<td>LAB Collaborators Workday</td>
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<td>WEEK 11</td>
<td>M (4/1): LAB Collaborators Workday</td>
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<td>Scheduled Individual Choreographer Meetings with</td>
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<td>Date</td>
<td>Activity Description</td>
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| W (4/3)    | **LAB Collaborators Workday**  
Scheduled Individual Composer Meetings with Dr. Hong during this class.                                                                                                                                   | Prof. Lakes during this class.                                                                                                                                                                       |
| F (4/5)    | **LAB Collaborators Workday**  
Saturday: Whole dance due on video via email to the composers (6-8 minutes) by Midnight on Saturday, April 6.  
Choreographers, also email your full dance to robin.lakes@unt.edu and to sungji.hong@unt.edu  
Composers: Email 3-4 minutes of music, 1st draft (Collaboration #3, pdf score & midi recording) to sungji.hong@unt.edu, by 4/7 (11:59 pm). |                                                                                                                                                                                                       |
| Sat (4/6)  | **LAB Collaborators Workday**  
Composers: Email 6-8 minutes of music, 2nd draft (Collaboration #3, pdf score & midi recording) to sungji.hong@unt.edu, by 4/14 (11:59 pm).                                                                        |                                                                                                                                                                                                       |
| Sun (4/7)  | **LAB Collaborators Workday**  
Composers: Email 6-8 minutes of music, 2nd draft (Collaboration #3, pdf score & midi recording) to sungji.hong@unt.edu, by 4/14 (11:59 pm).                                                                        |                                                                                                                                                                                                       |
| WEEK 12    | **LAB Collaborators Workday**  
Scheduled Individual Choreographer Meetings with Prof. Lakes during this class.                                                                                                                                  | Present DANCERS/MUSICIANS PROJECT TIMELINES as to how your partnership will work between now and the Final Showing, typed to hand in.  
Continue working in studios today.                                                                                                                                                               |
| M (4/8)    | **LAB Collaborators Workday**  
Scheduled Individual Choreographer Meetings with Prof. Lakes during this class.                                                                                                                                  |                                                                                                                                                                                                       |
| W (4/10)   | **LAB Collaborators Workday**  
Present DANCERS/MUSICIANS PROJECT TIMELINES as to how your partnership will work between now and the Final Showing, typed to hand in.  
Continue working in studios today.                                                                                                                                                               |
| F (4/12)   | **LAB Collaborators Workday**  
Composers: Email 6-8 minutes of music, 2nd draft (Collaboration #3, pdf score & midi recording) to sungji.hong@unt.edu, by 4/14 (11:59 pm).                                                                        |                                                                                                                                                                                                       |
| Sun (4/14) | **LAB Collaborators Workday**  
Composers: Email 6-8 minutes of music, 2nd draft (Collaboration #3, pdf score & midi recording) to sungji.hong@unt.edu, by 4/14 (11:59 pm).                                                                        |                                                                                                                                                                                                       |
| WEEK 13    | **LAB Collaborators Workday**  
Scheduled Individual Choreographer Meetings with Prof. Lakes during this class.                                                                                                                                  |                                                                                                                                                                                                       |
| M (4/15)   | **LAB Collaborators Workday**  
Scheduled Individual Choreographer Meetings with Prof. Lakes during this class.                                                                                                                                  |                                                                                                                                                                                                       |
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<td>Tue (4/16)</td>
<td>Scheduled Individual Composer Meetings with Dr. Hong during this class. (In music building) on that Monday, April 15&lt;sup&gt;th&lt;/sup&gt;.</td>
<td>Composers: Email your <strong>completed</strong> work (Collaboration #3, pdf score &amp; midi recording) to Hong, Prof. Lakes, and your choreographer, by Tuesday, 4/16 (11:59 pm).</td>
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<tr>
<td>W (4/17)</td>
<td><strong>LAB Collaborators Workday</strong></td>
<td>choreographers: Begin rehearsing with the music on tape so that your casts become very familiar with the score and so that you can make adjustments for the next 2 weeks. Please consult with composers as well.</td>
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<td>F (4/19)</td>
<td><strong>LAB Collaborators Workday</strong></td>
<td>Choreographers and Composers: Continue rehearsing with the music on tape so that your casts become very familiar with the score and so that you can make adjustments for the next 2 weeks. Composers can help by being in the studio for consultation.</td>
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<td><strong>WEEK 1</strong></td>
<td><strong>M (4/22)</strong>: <strong>LAB Collaborators Workday</strong></td>
<td>choreographers: Email your latest rehearsal to <a href="mailto:robin.lakes@unt.edu">robin.lakes@unt.edu</a> today.</td>
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<td><strong>W (4/24)</strong>: <strong>LAB Collaborators Workday</strong></td>
<td>PREVIEW PERFORMANCE</td>
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<td><strong>F (4/26)</strong>: <strong>LAB PREVIEW PERFORMANCE</strong></td>
<td><strong>NOTE: All Dancers and Musicians Must Be Present</strong></td>
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<td><strong>S (4/27)</strong>:</td>
<td>Choreographers, email your dance with the music to <a href="mailto:robin.lakes@unt.edu">robin.lakes@unt.edu</a> and to <a href="mailto:sungji.hong@unt.edu">sungji.hong@unt.edu</a> by Saturday, April 27 at 4:00 pm.</td>
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<td><strong>WEEK 15</strong></td>
<td><strong>M (4/29)</strong>: <strong>LAB Collaborators Workday</strong>. Bring in musicians to play your scores live with the dance casts this week at days/times you plan ahead of time.</td>
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<td>Day</td>
<td>Event</td>
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<td>W (5/1)</td>
<td><strong>LAB Collaborators Workday</strong></td>
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<td>F (5/3)</td>
<td>No Class on Friday due to Reading Day</td>
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<td>Sat (5/4)</td>
<td>Saturday, May 4 from 4:00 pm – 10:30 PM Required Technical Rehearsal for all Composers, Choreographers, Dance Casts, and Musicians. In Studios 110-111 DATH Building. This is when we practice moving the wall, setting up the chairs, lights, etc. (to create a theatre space) and run each dance with the live music. We must take down the space that night, due to another event in the Building on Sunday morning.</td>
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| Sun (5/5)| **Sunday, May 5: Final set-up of the space and Dress Rehearsal for Final Showing are on Sunday, May 5 at 1:00 pm – 5:00 pm. All students in the course and cast members must attend.**  
  - After a short Break, the Dancers and Musicians Call is at 5:30 pm.  
  - Final Performance for the public is on Sunday, May 5 at 7:00 pm in DATH Studios 110/111 |
| WEEK 16  | Your Final Exam is the Open Showing for the General Public (See Details Above), plus your Final Written Reflection Paper.  
NOTE: The open showing is your official Exam and will count for 45% of your grade (including final paper) |
| Tues (5/7)| - Final Reflection Paper on Collaboration #3 (which needs to include a video link to the finished piece), is DUE Tuesday, May 7 by 12:00 pm Noon to robin.lakes@unt.edu and to sungji.hong@unt.edu. Email your attached paper in MS Word to both Professors in the same email. |