

## **DANCE 215: Tap II**

Spring 2018

Mondays & Wednesdays 12:00 – 1:45

NFAC 136

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Jeannie Hill, Associate Professor

jeannie.hill@uwsp.edu

NFAC 140E

715.346.3980

Office Hours: T-2-3, Th 10:30-11:30, F 1:30-2:30 and by appointment

### **COURSE DESCRIPTION**

Tap 215 seeks to broaden the technical movement and aesthetic range of dance students by introducing and continuing the exploration of diverse styles and comparative schools of thought relating to tap dance technique. Through daily classes that include tap rudiments, combinations, historic and contemporary routines, improvisation and applied music theory dancers embody and explore the expressive potential of tap technique at an intermediate level. The course aims to promote a conscious approach to learning that includes letting go of interferers and appreciating the exciting multicultural, multiethnic traditions and histories that inform tap dance. Students will examine their perception of time and seek to expand their listening skills. Tap 215 provides an opportunity for dancers to improve personal musicianship skills and occasionally work with live accompaniment. Students will participate in additional classroom activities including discussions, quizzes, viewing videos, and sharing choreographic studies.

### **PURPOSE**

Students will explore with an open heart and mind the complexities of tap dancing and use these discoveries to inform their artistic practice.

### **COURSE LEARNING OUTCOMES**

Students will be able to:

- demonstrate anatomically efficient alignment during class work.
- demonstrate intermediate level tap skills and drills.
- successfully perform historic tap routines and lengthy intermediate level tap combinations with rhythmic and sequential accuracy.
- analyze simple sheet music and play rhythmic patterns by reading them.
- identify differences in duple and triple rhythmic patterns.
- accurately count in the band and initiate instructions for a simple musical structure.
- comfortably access use of full breath and vocalize rhythmic accent patterns while dancing.
- create a choreographic study using intermediate tap vocabulary.
- collaborate effectively with other students in the class to create a tap dance study.
- improvise tap movement phrases with and without accompaniment.
- discuss influences, trends and artists that have contributed to the development of tap history in America.
- tackle discomfort that comes with pushing oneself outside of their comfort zone
- identify personal growth in participation, technical ability and performance at the conclusion of this course.

### **PROGRAM LEARNING OUTCOMES**

Course learning outcomes above relate to the following Dance Program Learning Outcomes:

- Identify and use fundamental knowledge of the body to modify inefficient habitual patterning.
- Employ optimal anatomical alignment to support injury-free dancing.
- Apply the fundamental principles of dance technique and re-evaluate one's approach to technique.
- Demonstrate technical and stylistic range.
- Analyze new methods of training at a high level.
- Develop a personalized approach to physical expression.

- Identify and solve creative problems.
- Apply knowledge of composition and theoretical studies.
- Differentiate among types of artistic processes.
- Choreograph original group and solo dances.
- Recognize important people, artistic works, and ideas that contribute to the historical, current, and cultural perspectives of dance.
- Interpret, analyze, and critically appraise a variety of artistic work within a cultural context.
- Create original work that contributes to the future development of the field.
- Employ critical and creative thinking to continue questioning, learning and contributing to the global dance culture.

## ACTIVITIES/EXPECTATIONS

### TECHNIQUE CLASS

#### ***Attendance***

It is the dance program policy to allow no more than two (2) absences. Six (6) absences result in a failing grade. Frequent tardiness will not be tolerated and will lower your grade. Two (2) tardies will be counted as one (1) absence. Each additional absence beyond the two (2) allowed will lower your grade a full letter grade (A to B, etc.). **You are required to contact me prior to class either by email or phone if you are going to be absent.** You are responsible for keeping track of your number of absences. **If you miss class you are responsible for the material.**

#### ***Attending but not participating***

If you are well enough to attend but cannot participate (injury or non infectious illness), you can receive attendance credit by observing the full class and submitting your written observations to me at the end of class. Even if you are feeling well enough to dance you may wish to take an observation day during the semester. It offers you an opportunity to process the information differently – how is the experience of viewing different from doing? Address what you discovered by observing class and how you will apply your discoveries to your work. If you do not submit your observations directly to me at the end of class, your observation will not count and you will be marked absent. You may observe class two (2) times only before it may affect your grade.

***Preparation*** I expect you to come to class on time, to be dressed properly, and be ready to participate fully in all class experiences. You are expected to be physically and mentally ready to go at noon, and to stay for the entire class. Adequate pre-class physical and mental preparation and post-class cool down are the responsibility of each dancer. The student warm-up area is available for physical practice before and after class.

***Participation*** Consistent focused and enthusiastic participation includes: promptness, attentiveness, motivation, positive attitude, commitment, and concentration. Response to and application of corrections, respect of instructor and peers and demonstration of improvement in physical practices will be considered in final grading. An active engagement in the class and an eagerness to try new things is essential for a successful experience.

#### ***Touch***

It is general and accepted practice in dance for the teacher to physically touch students during class in order to assist with alignment, balance, and flexibility. My approach in this class will include physical, hands-on guidance. This kind of touch is meant to be instructional and not personal. If you are uncomfortable with this aspect of touch in the classroom please come to me privately to discuss and I will make adjustments accordingly. Verbal, visual, and physical cues are integral to relaying information and helping you apply corrections and suggestions to your work.

## **PRACTICE**

**In order to master tap skills, out of class practice time is necessary.** It is **REQUIRED** that you keep a **practice log** in which you document the duration and content of your practice sessions. The studio is available for your use by signing up in the warm-up area. It is possible to request use of program tap mats if 136 is not available. We have reserved NFAC 136 on **Fridays from 12-1:30 for Tap Club**. This is studio time that you can use/share to practice, jam, share steps, choreograph something, work on your skills and drills, be in your shoes.

**Willingness** Receiving responses and suggestions to our work is an important part of an artist's development and is intended for each student's improvement. It's always possible to listen for meaningful information offered to the class group and other individual dancers. Responses and suggestions are intended to bring you back on task or to take you deeper and further into the work at hand. The teacher-student relationship is an ongoing dialog. Please take it upon yourself to make an appointment with me outside of class. If you are not available during my office hours, suggest a time.

## **READING and ONLINE DISCUSSION POSTS**

Students will read and post comments on D2L and/or bring to class for discussion. Due dates and particular instructions will be given throughout the semester. Excerpts from but not limited to:

Tap dancing America: a cultural history by Constance Valis Hill  
Tap Roots: The Early History of Tap Dancing by Mark Knowles  
What the Eye Hears: A History of Tap Dancing by Brian Seibert  
Dancing At the Edge of Magic by Mickey Hart  
Tapping the Source by Brenda Bufalino  
Shoot Me While I'm Happy by Jane Goldberg  
The Souls of Your Feet by Acia Gray  
My Life in Tap by Savion Glover

## **WRITING**

You will complete one creative writing assignment in the 4<sup>th</sup> quarter of the course. These assignments are to be turned in at the Final Exam meeting.

## **QUIZZES**

Four short quizzes will be given during the semester. Quizzes will include vocabulary, musical questions, and general tap information covered in class in addition to information contained in the reading assignments. A study guide will be offered on D2L before each quiz.

## **CHOREOGRAPHY**

Students will prepare two short choreography projects during the course of the semester, one solo project and one duet.

## **VIDEO VIEWING**

In addition to in-class video viewing, outside-of-class viewing will be required during the semester. Materials will be on reserve in the IMC or accessible via YouTube.

## **PERFORMANCE ATTENDANCE**

You are **required** to attend:

- *Metamorphoses*, March 2-4, 8-10 Jenkins Theatre
- *Danstage 2018*, April 13-15, 19-21 Jenkins Theatre
- *Company*, May 4-6, 9-11 Studio Theatre

Box office: [http://uwsptickets.universitickets.com/user\\_pages/event\\_listings.asp](http://uwsptickets.universitickets.com/user_pages/event_listings.asp)

## **DRESS**

Check your screws daily before class! Tap shoes in good repair are **required**. Dance pants and sports top, leotard and tights are both good choices. Please choose pants that are not too baggy and do not drag on the floor. Long hair should be secured and dangling jewelry removed.

## **STUDIO POLICY**

The dance program expects all students to maintain the dance studios as excellent professional spaces, including complying with all studio policies regarding removing street shoes and allowing only water in sealed bottles; returning all studio equipment to order following rehearsals; and securing studio spaces at the end of the day. Dance majors and minors may reserve the NFAC dance center studios. Weekly studio schedules are posted on the NFAC 136A warm-up area bulletin. You may reserve a maximum of two 60-minute rehearsal blocks/week. You provide audio playback device; an iPod cord is available to connect to the studio sound system.

## **Ongoing or Previous Injuries and Self Care**

As dancers it is essential that you develop a clear plan to make whole food nutrition, hydration, and a consistently adequate amount of time for rest and recuperation your top priorities. It is your responsibility to notify me of any injury or health issue that may affect your class work.

## **Pace and Balance – Important Considerations**

As dancers you work deeply on several levels. To be able to develop and sustain a holistic approach to your training and artistry it is important to consider the following. What do you need in order to successfully pace and balance your physical and academic work? How deeply are you aware of the role that daily rest, recuperation, and whole food nutrition plays? What is your plan to prioritize these into your schedule?

## **WELLNESS/INJURY**

If you will miss two (2) or more classes due to an injury or illness you must submit all of the following, in writing, to me via email. This is a way for you to record detail about any injury or illness you sustain throughout the semester that prevents you from fully participating in class.

1. Date and specific description of injury or illness
2. Physician, Chiropractor, Physical Therapist, Athletic Trainer and/or other medical professional report and specific diagnosis
3. Specific recommended follow up care, for example: icing, therapeutic exercises (number or repetitions, frequency, intensity), footwear, etc.
4. How thoroughly and consistently are you fulfilling these recommendations?
5. Specific timeline to recovery and your return to full dance participation

*You are required to submit weekly updates each Sunday by 11:59 p.m. to me until such time as you're able to return to full physical participation. Your failure to submit weekly updates will result in a lowered grade.*

If you sustain an injury or illness or, if other circumstances prevent you from full class participation for four (4) or more consecutive or combined weeks, the dance faculty will evaluate your circumstances and will likely suggest that you drop the course and register to take it when you are able to complete the required work.

## **Email**

You are responsible for the information sent to your UWSP email, and to check your UWSP email daily for class updates and announcements. Relevant information will also be posted on D2L and the Dance Program 136A bulletin board.

## **EVALUATION and GRADING**

### **D2L and Submitting Assignments**

The class will use Desire to Learn (D2L), UWSP's online classroom, to submit and archive course assignments. Use your UWSP password to login from the myPoint page. All assignments must be submitted completely and on time.

### **MID-SEMESTER ASSESSMENT - Monday, March 19<sup>th</sup> in class**

This semester we will engage in a mid-semester assessment process within our class. You will prepare your own mid-semester evaluation forms and submit to D2L dropbox and a peer (and I) will complete mid-semester assessment rubrics and prepare comments for you. Following this class each student will have a chance to meet with me to read and discuss his or her peer comments in the course.

### **FINAL EXAM**

**Tuesday May 15th 12:30-2:30pm**

Combinations, Choreography, Performance of Tap Duets/Solos, Improvisation, Final Assessment Writing, Discussion

### **Evaluation**

- To earn the grade A: You will demonstrate both a deep physical and intellectual understanding of the material covered and embodied that work in your performance. You are focused and will attend and actively participate in class bringing a positive attitude toward your work; you will consistently and accurately practice course material outside of class; you will complete assignments within the given time frame. You will consistently prepare for class and show strong improvement throughout the semester. You are invested at a consistently high level. The grade of "A" is excellent.
- To earn the grade B: You will understand and complete assignments yet you are unable to clarify some of your rhythmic or technical problems. You are willing and attend and actively participate in class but are not consistent and/or thorough in your preparation, attention, and practicing course material; you will complete the assignments well, fulfilling the minimum requirements. You will be present but are not pushing yourself to bring your A-game each and every class. The grade of "B" is very good: above average improvement.
- To earn the grade C: You will attend and participate in class, follow through on feedback, and make an effort to do the work. You are trying, but your physical and mental preparation, and practicing course material outside of class, are inconsistent or underdeveloped. Your work on outside assignments and quizzes is under prepared or nonexistent. You will improve enough to fulfill the minimum requirements. The grade of "C" is average.
- To earn the grade D: Your work is inconsistent. You will attempt to complete the assignments and participate in class sporadically but are unable to achieve significant improvement in your work or do not complete your work throughout the semester. The "D" grade reflects the minimal amount of effort/improvement to receive a passing grade.
- To earn the grade F: Your participation is disruptive, or you missed 6 classes, and you did not adhere to the assignment guidelines. You did not adequately participate in class. Little or no improvement was shown.

20 – Participation  
 20 – Progress  
 20 – Attitude  
 20 – Reading & Quizzes  
 10 – Rhythm of Life Study  
 10 – Final Exam  
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 100 points

Letter	GPA	Points
A	4.0	93-100
A-	3.67	90-92
B+	3.33	88-89
B	3.00	83-87
B-	2.67	80-82
C+	2.33	78-79
C	2.00	73-77
C-	1.67	70-72
D+	1.33	68-69
D	1.00	63-67
F	0.00	0-62

**UWSP Community Bill of Rights and Responsibilities**

UWSP values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, a set of expectations have been developed for all students and instructors. This set of expectations is known as the Rights and Responsibilities document, and it is intended to help establish a positive living and learning environment at UWSP. For more information go to: <http://www.uwsp.edu/stuaffairs/Pages/rightsandresponsibilites.aspx>.

The Rights and Responsibilities document also includes the policies regarding academic misconduct, which can be found in Chapter 14. A direct link can be found here: <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>.

**Americans with Disabilities Act**

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP’s policies, check here: <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/ADA/rightsADAPolicyinfo.pdf>.

If you have a disability and require classroom and/or exam accommodations, please register with the Disability Services Office and then contact me at the beginning of the course. I am happy to help in any way I can. For more information, please visit the Disability Services Office, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here: <http://www4.uwsp.edu/special/disability/>