

University of Wisconsin-Stevens Point
College of Fine Arts and Communication
Department of Theatre and Dance

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Autumn Semester

Dance 104 Modern IB **Mondays and Wednesdays 1:00-2:50**

Office Hours: Mondays 3:30-5:00 and Thursdays 11:30-12:30. Or by appointment.

Final Exam Meeting Time: Thursday, December 20th, 8:00-10:00

Required Text: *The Vision of Modern Dance: In the Words of Its Creators*, Jean Morrison Brown

Course Description:

This course is designed for the first year dance major or minor. It introduces the fundamental movement concepts of modern dance while focusing on anatomical alignment and efficiency. I will employ knowledge from a variety of contemporary modern dance techniques and somatic practices to train the contemporary dancer. You will discover, practice, and develop modern dance technique and performance skills.

Course Learning Outcomes: Students will be able to:

- Identify the fundamental principles of modern dance and show a fluid relationship of the body's connections, including the breath, to itself and to space (dynamic alignment).
- Initiate movement from different parts of the body.
- Safely and efficiently release the full weight of the body into and out of the floor.
- Demonstrate a dynamic use of the body's weight.
- Mobilize and propel the body through space.
- Participate in improvisational structures with confidence and creativity.
- Support their classmates by creating a supportive environment.
- Employ good writing habits that support the ability to reflect on and assess one's progress.

These course-learning outcomes relate to the following Program Learning Outcomes:

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

General Education Program—Wellness Requirement

DNCE 104 is a course that fulfills the Wellness requirement of the General Education Program. The learning outcomes for this requirement include:

- Assess your own wellness in each of the seven dimensions of wellness and explain how the dimensions and the interactions among them impact your overall personal health and well-being.
- Develop an individual plan for healthy living that demonstrates an understanding of the principles of wellness.

Course Content:

- Warm-up exercises that efficiently prepare the body for moving in an athletic & energetic way.
- Basic exercises that awaken the joints, strengthen core connectedness, increase coordination, flexibility, and awareness of body alignment.
- Full-bodied movement patterns that travel through space and investigate the possibilities of weight, drive, momentum, and rhythm.
- Improvisational exercises to develop an individualized sense of movement expression.
- Participation in the Client/Trainer program with Dance 220 students.
- Readings from selected texts to increase knowledge of the dance field and contemporary artists.

Course Requirements:

Attendance

- I expect you to come to class on time, to be dressed properly, and be ready to participate fully in all class experiences.
- I encourage you to arrive at least 20 minutes early to warm-up and to begin the process of focusing on your work and the class ahead.

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 by email if you are going to be absent. You are responsible for keeping track of your number of absences. Make-up classes are not allowed.

Participation

You are expected to dress appropriately (see below) and actively participate in the full class session. You should take class with a positive and healthy attitude toward learning and investigating dance while respecting each other's abilities and progress.

Attending but not participating

If you are well enough to attend but cannot participate (injury or noninfectious illness), you can receive attendance credit by observing the full class and submitting your written observations to me at the end of class. 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.

Trainer/Client Project

This project is designed for the Dance 220 students to share their learned knowledge about anatomy and movement analysis concepts & theories with you. It is an opportunity for you to engage with your training in a new way. NFAC 136 is reserved on Monday afternoons from 4:00 to 5:00 for your trainer/client sessions, but other times can be arranged. **You should meet with your trainer ten (10) times over the course of the semester.** Journal entries will be required for each session and should address the following ideas:

- The technical or performance issues you and your trainer are addressing.
- The means you and your trainer are using to investigate these issues.
- What you are learning about yourself, technique, and performance from this process.
- How this work is changing/enhancing/confirming your perceptions about yourself, technique, and performance.

Reading Assignments

We will read selections from Jean Morrison Brown's [The Vision of Modern Dance: In the Words of Its Creators](#). This text is a wonderful introduction to important figures, and their philosophies, in the field of modern dance. Each week we will have in-class discussions about the reading. You will be expected to take notes, bring ideas, and contribute to discussions.

Outside of Class Performance Attendance Requirements

Students are **expected** to attend all Department of Theatre & Dance productions:

- *Cat On A Hot Tin Roof* (NFAC Studio Theatre), October 12-14, 17-20
- *Heathers* (NFAC Jenkins Theatre), November 9-11, 14-17

You are **required** to attend

- *Afterimages 2018* (NFAC Jenkins Theatre), December 6-9
 - *Afterimages Unplugged* (NFAC 130), October 27-28

Writing assignments may be assigned to performances. Details will be given as each performance approaches.

Performance Calendar link: <http://www.uwsp.edu/theatre-dance/Pages/Productions/default.aspx>

Box office: http://uwsptickets.universitytickets.com/user_pages/event_listings.asp

Writing

There will be three kinds of writing required for this course—journal writing, response writing, and reflective/evaluative writing.

- **Journal Writing**—you will be asked to keep a journal of your thoughts, perceptions, and experiences throughout the semester, both for technique class and your client/trainer project. Periodically I will give specific guidelines for journal entries. At the mid-semester point, I will ask for a detailed entry on your progress thus far in the semester. Journals are to be kept online and submitted to Canvas when requested.
- **Response Writing**—you will be asked to respond to readings, video viewings, and selected live performances.
- **Reflective/Assessment Writing**—you will be asked to prepare a final 3-page paper on your progression through this technique class and your client/trainer project. Use your journal entries as a starting off point. I will be looking for a deeper reflection than a journal entry. This paper should be a comprehensive look at your work throughout the semester.

All papers should be double-spaced with 1" margins on all sides. Writing should be thoughtful, clearly organized, and free of spelling and grammatical errors. All papers will be evaluated on content as well as writing proficiency and style.

Course Information:

Dressing to work in class

As dancers, our work together is often in close proximity. It is important that you bathe daily, and wear a fresh change of clothes to class. Dress for class in a way that does not hinder your movement or my ability to see your movement clearly. You should wear dance attire that allows for full range of motion—leotards, tights, leggings, and/or an additional layer that can be removed as the class progresses. I prefer attire without graphics or lettering. Men should wear a dance belt. Modern dance is historically performed and studied barefoot. However, in certain circumstances, socks may be acceptable. Secure your hair neatly so that it does not distract from your work in class. Remove neck and wrist jewelry and dangling earrings.

Dressing Rooms

Dancers should use NFAC 134 (male) and NFAC 135 (female) locker rooms to dress for class.

Enter the studio completely dressed, with your hair secured, and ready to begin class. Reminder to fill your water bottle before class. Lockers are provided for dance program majors and minors.

The dance program expects all students to maintain the dressing rooms as part of our professional university spaces. Lock all personal belongings in your locker. Take home and launder worn dance clothes. So that our custodial staff can thoroughly clean the dressing rooms, all belongings must be put away and cleared at the end of each day. Anything left on the floor will be moved to the lost and found. Lost and found baskets are emptied and recycled monthly. Students provide their own padlock. Be diligent about locking your lockers. The dance program cannot be responsible for thefts.

Floor Surfaces, Water, Food

To protect our professional floor surfaces, please do not wear body or foot lotion, powder, or body or face glitter to class. These come off on the floor surfaces and make the floors slippery, and are difficult to remove.

Leave snowy boots on the gray mats outside the studio. Only water, in sealed bottles, is allowed in NFAC 130 & 136. No food; no street shoes.

Dance Studio Use

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.

Only 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 90-minute rehearsal blocks/week. You provide an audio playback device; an iPod cord is available to connect to the studio sound system.

Receiving and Working with Responses, Suggestions and Additions

In dance, a substantial portion of learning is grounded in reconsidering and refining your anatomical, kinesthetic, mental, emotional, and artistic approach to the work. Receiving feedback about your work is an essential aspect of your development and training. Critical observation and feedback is intended for your improvement, and it's always possible to listen for meaningful information offered to the class group and other individual dancers. This aspect of training is a dialog. Feedback is intended to bring you back on task or to take you deeper and further into your work.

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. In order 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 ways can you prioritize these into your daily/weekly planning?

The dance program recommends that all dancers have these items on hand:

- Arnica gel or cream for bruises and strains (Biofreeze gel available at the UWSP Cardio Center; and Arnica gel available at the Stevens Point Area Coop or Kmart).
- An ice pack.

If you are injured either inside or outside of class it is essential to STOP what you are doing immediately and take care of your body. Immediate self-care for strains or sprains must include **Rest | Ice | Compression | Elevation**

Students who require ice or heat therapy for an existing injury should supply their own reusable ice/heating packs. For injury evaluation, and additional therapy needs, dance program students are encouraged to make an appointment to meet with dance program Athletic Trainers. See NFAC 136A warm up bulletin for fall semester evaluation hours and sign up. AT evaluation appointments meet in Room, 140A.

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 the ***DNCE 104 Canvas Wellness Module***. This space is a place for you to confidentially 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 this dropbox 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 for checking your UWSP email daily for class updates and announcements. Class assignment information will also be posted in Canvas. Check SMOD and the Department of Theatre & Dance Facebook page, and the NFAC dance program bulletin boards for additional performance listings and announcements.

Important Resources

[Dean of Students](#)

[UWSP Community Bill of Rights and Responsibilities](#)

[Disability and Assistive Technology Center \(DATC\) University College](#)

[Safety](#)

[Americans with Disabilities Act](#)

Evaluation and Grading:

CANVAS and Submitting Assignments

The class will use Canvas, UWSP's online classroom, to submit and archive course assignments. All assignments must be submitted completely and on time. **I do not accept late assignments.** Failing to submit an assignment by the due date will result in zero credit for that assignment.

Personal Progress/Improvement (30%)

Effort, Participation, Attitude (30%)

Consistent attendance in class provides the greatest opportunity for growth and development in physical practice. While in class, student attentiveness, motivation, positive attitude, promptness, commitment, concentration and focus, respect of instructor and peers, willingness to participate in improvisational exercises, application of corrections, and demonstrated improvement in physical practices will be considered in final grading. Also, deepening one's intellectual inquisitiveness is expected by participating fully in class discussions. An active engagement in the class and an eagerness to try new things is essential for a successful, exciting, and enjoyable experience.

Trainer/Client Project Participation (20%)

You are expected to participate fully in the client/trainer project. This experience is designed to supplement your technique training with somatic approaches to investigating the body. You and your trainer should develop a project that combines ideas and interests. You and your trainer are equally responsible for the success of the project.

Writing (20%)

- You will be expected to keep a journal throughout the semester to reflect on, consider, and evaluate your progression through this course. Additionally, your journal can be the place where you take notes on the weekly reading from Brown's *A Vision of Modern Dance*. Journal entries can be informal in tone. Specific journal entries may be assigned that relate to mid-semester assessment, specific concepts, and readings.
- Response writing assignments will be given to encourage you to make connections between your personal physical practice and contemporary trends in the field.

Introduction and Goals Essay Due:	9/10
Journal Due Dates:	10/10, 11/21
Response Writing Due Dates:	Video Response —10/24 Afterimages —12/12
End of Semester Reflective Paper Due:	12/20

To earn the grade A: You demonstrate both a deep physical and intellectual competency of the material covered and embody that work in your performance throughout the semester. You whole heartedly engage in exploring new ideas, concepts, movement vocabulary and sequences. You fully risk, try, and develop yourself physically, mentally, and artistically. You attend and actively participated in class by consistently and thoroughly warming-up and cooling down; you consistently and accurately practice course material outside of class. You understand and complete all assignments excellently. You consistently prepare for class and show strong and consistent improvement throughout the semester. The grade of "A" is excellent.

To earn the grade B: You demonstrate strong physical and intellectual competency of the material covered and embody that work in your performance throughout the semester. You fully engage in exploring new ideas, concepts, movement vocabulary and sequences. You risk, try, and develop yourself physically, mentally, and artistically, yet you are unable to clarify some of your smaller anatomical or technical problems. You understand and complete all assignments well. You attend and actively participate in class but are not consistent and/or thorough in warming-up, cooling down, and practicing course material. You are present during class and actively participate to the best of your abilities, showing good improvement throughout the semester. The grade of "B" is very good: above average improvement.

To earn the grade C: You demonstrate limited physical and intellectual competency of the material covered but do not embody that work in your performance throughout the semester. Your engagement in exploring new ideas, concepts, movement vocabulary and sequences is inconsistent. You lack the ability and/or desire to risk, try, and develop yourself physically, mentally, and artistically. You attend and participate in class and make an effort to complete requirements. Your preparation, including warming up, cooling down, and practicing course material, is inconsistent and/or underdeveloped. You improve enough to fulfill the minimum requirements. The grade of "C" is average.

To earn the grade D: You do not demonstrate a physical and intellectual competency of the material covered. Your engagement in exploring new ideas, concepts, movement vocabulary and sequences is lacking. You demonstrate no desire to risk, try, and develop yourself physically, mentally, and artistically. You do not complete the assignments and are unable to achieve the requirements. The “D” grade reflects the minimal amount of effort/improvement to receive a passing grade.

To earn the grade F: Your attendance is inconsistent, or you missed 6 classes, and you do not participate or engage in class in order to develop yourself physically, mentally, and artistically. No improvement was shown.

Grading

		Grading Scale:			
Progress/Improvement	30%	A = 93-100	B+ = 89-88	C+ = 79-78	D+ = 69-68
Participation, Effort, Attitude	30%	A- = 92-90	B = 87-83	C = 77-73	D = 67-60
Client/Trainer Project participation	20%		B- + 82-80	C- = 77-70	F = 59-
Writing	<u>20%</u>				
Total	100%				

More than two (2) absences will immediately lower your overall grade a full letter grade.