

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

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Autumn Semester 2018

Dance 220—Movement Analysis and Theory I **Mondays & Wednesdays 9:00-10:50**

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

Final Exam: Thursday, December 20th, 10:15-12:15

Required Texts:

For Purchase: BodyStories: A Guide to Experiential Anatomy, Andrea Olsen
Anatomy of Movement, Blandine Calais-Germain

Text Rental: Making Connections: Total Body Integration Through Bartenieff Fundamentals, Peggy Hackney
Taking Root to Fly: Articles on Functional Anatomy, Irene Dowd

Course Description:

This course engages in a multifaceted approach toward understanding, experiencing, observing, and analyzing the body as it relates to motion and movement. Emphasis is placed on basic knowledge of the muscular and skeletal systems, experiential experiences in Bartenieff Fundamentals, and Rudolph Laban's notation and movement analysis theories. You will gain the skills to communicate and articulate what you see and do as it relates to the dynamic moving body in time and space.

Course Objectives:

- Recognition of and a deeper understanding of one's own body and its habits.
- Gain an introductory knowledge of Rudolf Laban's Movement Analysis concepts.
- Gain a basic knowledge and understanding of Rudolf Laban's Motif notation symbols.
- Explore the basic principles of Total Body Connectivity.
- The ability to communicate and articulate what we see and do as it relates to the body, shape, effort, and space.

Course Learning Outcomes: Students will be able to:

- Name and identify the components of the skeletal and muscular systems.
- Explain and demonstrate how the skeletal and muscular systems work together to produce movement in the body.
- Identify the principles of Bartenieff Fundamentals and describe how they can affect change in the body.
- Apply basic LMA concepts to movement inventions, observations, and experiences.
- Use the Motif system to observe, create and document movement.
- Translate learned knowledge onto others' bodies—physical and observational (Dance 104 clients).

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

- Achieve full physical expression.
 - Apply the fundamental principles of dance technique and Re-evaluate one's approach to technique.
 - Analyze new methods to training at a high level.
 - Develop a personal approach to physical expression.
- 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.
- Cultivate contemporary inquiry that is culturally relevant and historically grounded.
 - Recognize important people, artistic works, and ideas that contribute(d) to the historical, current, and cultural perspectives of dance.
 - Discuss and Employ current theoretical approaches to contemporary thinking in dance.
- Prepare to communicate, contribute and lead as global citizen artists.
 - Demonstrate and Apply effective communication skills across artistic disciplines and cultural and linguistic boundaries.
 - Employ critical and creative thinking to continue questioning, learning and contributing to the global dance culture.

Course Procedure:

This course is experiential in nature and requires attendance and participation in all classes. You will experience, examine and discuss the anatomy of the body, Bartenieff Fundamentals, concepts of movement analysis, and Motif writing through reading assignments, class discussions, and physical exploration. You will share learned knowledge with clients in Dance 104 by developing a project that uses the concepts of experiential anatomy and movement analysis to deeper investigate their/your relationship to the body and the field of dance.

Course Information:

Attendance

- I expect you to come to class on time, to be dressed properly, and be ready to participate fully in all class experiences.

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, taking notes, and participating in discussions. You may observe class two (2) times only before it may affect your grade.

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, or powder 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.

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 220 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 to Canvas weekly updates each Sunday by 11:59 p.m. 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](#)

Course Grading, Assignments, and Projects:

Canvas and Submitting Assignments

The class will use Canvas, UWSP's Learning Management System, 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. **I do not accept late assignments.** Failing to submit an assignment by the due date will result in zero credit for that assignment.

Participation and Attitude

Consistent attendance in class provides the greatest opportunity for growth and development in body awareness. While in class, student attentiveness, motivation, positive attitude, promptness, commitment, concentration and focus, respect of instructor and peers, willingness to participate in experiential exercises will be considered in final grading. An active engagement in the class and an eagerness to try new things is essential for a successful, exciting, and enjoyable experience.

Though not assigned a percentage value, a bad attitude and lack of investment in work will affect your final grade.

Exams (35%)

Exams will cover Anatomy, Bartenieff Fundamentals and LMA/Motif concepts.

Exam #1: Wed. 10/10

Exam #2: Thurs. 12/20 (Final Exam Time)

Trainer/Client Project Participation and Writing (20%)

The aim of this project is to provide you with the opportunity to mentor an incoming student and practice the observation, analytical, and coaching skills developed in this course. This project serves the DNCE 104 clients as an introduction to a new area of inquiry in the field of dance and a new way of training and understanding their moving body. You will meet with your DNCE 104 clients to devise a program that meets the needs/interests of the client while exploring the ideas covered in class. You are expected to participate fully in the trainer/client project. 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 client ten (10) times over the course of the semester.** You and your DNCE 104 client are equally responsible for the success of the project. A written documentation of the process and outcome of the project will be submitted at the end of the semester. More details about this project will be discussed in class.

Final Paper: Wed. 12/12.

Bartenieff Sequence and Writing (15%)

At the end of our series on Bartenieff Fundamentals you will create and perform a sequence exploring all of the Bartenieff principles. The sequence should grow from the floor to standing and reflect your understanding and embodiment of Total Body Connectivity. You will also be asked to write a justification and reflection about your sequence, including images used, ideas explored, and challenges confronted. You will be assessed on absorption of concepts and embodiment of movement ideas.

Bartenieff Justification and Reflection: Mon. 10/29

Final Bartenieff Sequence Performance: Wed. 10/31

Journals (10%)

You are expected to keep a journal throughout the semester as a place for:

- Reflections, questions, and comments about personal progress and understanding of course material and how it relates to your dance technique classes (DNCE 203 and DNCE 205/305).
- Responding to readings assigned in Irene Dowd's [Taking Root to Fly](#).
- Reflecting on each client/trainer session.

Collection dates: Mon. 10/15

Wed. 11/26

Observations (20%)

There will be four (4) required written observations over the course of the semester. These papers should be 1-2 pages, double-spaced, and use proper spelling, grammar, and formatting. You will observe a movement sequence from DNCE 203 at different points throughout the semester. Papers should analyze the dance phrase from a movement perspective—examining the body, its efforts and shapes, and its relationship to space, time, and energy. I suggest that as you observe the sequence, write freely as you watch and then use your notes to make coherent and thoughtful statements. Papers will be evaluated on comprehension of materials, thoughtful reflection, application of material to detailed descriptions, and scope and clarity of writing.

Due Dates: **1.1 Wed. 9/19 (planes of space and movement action)**
 1.2 Mon. 10/8 (action, bone, muscle)
 1.3 Wed. 11/21 (LMA)
 1.4 Mon. 12/10 (Motif)

Grading

Participation	
Exams	35%
Trainer/Client Project	20%
Bartenieff Sequence	15%
Observations	20%
Journals	10%
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Total	100%

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

Grading Scale:

A = 93-100	B+ = 89-88	C+ = 79-78	D+ = 69-68
A- = 92-90	B = 87-83	C = 77-73	D = 67-60
	B- + 82-80	C- = 77-70	F = 59-

Important Dates

9/19	Observation 1.1
10/8	Observation 1.2
10/10	Exam 1
10/15	Journal 1
10/29	Bartenieff Writing
10/31	Bartenieff Sequence
11/21	Observation 1.3
11/26	Journal 2
12/10	Observation 1.4
12/12	Client/Trainer Paper
12/20	Exam 2/Final Exam 10:15-12:15