

## **DANCE 212: Theatre Dance**

Spring 2018

Mondays & Wednesdays 9 – 10:30, Section 1

Tuesdays & Thursdays 9-10:30, Section 2

NFAC 136

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

### **COURSE DESCRIPTION**

Theatre Dance 212 is a performance course that seeks to increase your stylistic range by introducing and continuing the exploration of diverse genres of musical theatre dance. The course demands a strong energetic commitment and challenges you to work to your fullest potential for maximum gain. A variety of methods to prepare and condition the body for dancing are introduced: Chairman Mao's 4-minute physical fitness plan, aerobics, calisthenics, Yoga, Jump Rhythm® Technique, Bartenieff Fundamentals and guided improvisation. Technical studies draw from Ballet, Jazz, Modern, Tap, Hip Hop, Gymnastics and Social Dance. Daily classes include warm-ups, center and across the floor technique work, historic and original musical theatre choreography. Additional class activities include reading, reflective writing, mock auditions, video viewing, discussion, singing and participation in a peer choreographer rehearsal process and public performance of a musical number.

#### **Dance Program Mission Statement**

UWSP's dance program aspires to create a dynamic culture in which students are inspired to achieve full physical expression, technical and stylistic range, and anatomical efficiency. We are dedicated to artistic experimentation and contemporary inquiry that is culturally relevant and historically grounded, preparing students to communicate, contribute and lead as global citizen artists.

### **PURPOSE**

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

### **COURSE LEARNING OUTCOMES**

Students will be able to:

- identify skills, knowledge and dispositions that are essential to success in show business
- demonstrate their personal best in daily class work
- rehearse choreographic studies that require group cooperation
- apply corrections/take suggestions
- make use of fundamental dance technique principles to interpret intermediate level dance vocabulary
- develop the energetic discipline to engage fully in the activities of the class
- build individual performance skills and expand expressive range
- examine personal interferers that stifle mindful practice (ego)
- improve their ability to pick up combinations through daily practice
- consider habits of perception having to do with identity and stereotype
- work through discomfort that leads to more effective performance
- evaluate both challenges and successes in performance – self, others
- apply tips of the trade by reading and writing about contemporary musical theatre directors and choreographers

The course learning outcomes above relate to the following Dance Program learning outcomes:

- Demonstrate technical and stylistic range
- Develop a personalized approach to physical expression
- Identify and use fundamental knowledge of the body to modify inefficient habitual patterning
- Employ optimal anatomical alignment to support injury-free dancing
- Recognize important people, artistic works, and ideas that have contributed to the historical, current, and cultural perspectives of dance

## ACTIVITIES/EXPECTATIONS

### **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.

### **Observation**

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? In your notes 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 before it will affect your grade.

### **Preparation**

This is an early morning class! Make sure you give yourself adequate pre-class physical and mental preparation. Wake up. Eat breakfast. Move your body. Studios will be open by 8:30am. Post-class cool down is the responsibility of each dancer. Practice outside-of-class is essential. Students are expected to attend performances and complete all homework assignments.

### **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.

### **Willingness**

Receiving responses to our work is an important part of our professional training. Corrections and suggestions are intended for each student's improvement and, of course, it is possible to receive great information from group correction or someone else's correction. This aspect of training is a dialog. At times corrections are intended to bring you back on task or, to take you deeper and further into the work at hand. I encourage all students to remain open to the process. Applying corrections cumulatively, from class to class, is a great way to grow throughout the semester.

### **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.

## Outside of Class Practice

In order to master dance skills and choreographic sequences out of class practice time is essential. It is strongly recommended that you plan for practice time outside of class. Consider an additional hour a week outside of class time dedicated to your physical practice for this class.

## 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.

Students enrolled in this class may reserve the NFAC dance center studios. Weekly studio schedules are posted on the NFAC 136A warm-up area bulletin. You provide audio playback device; an iPod cord is available to connect to the studio sound system. Priority is given to faculty, composition classes and dance majors and minors. Additional dance practice space on campus is available in HEC 154 and HEC 110.

Students will collaborate in small groups (4-6) to co-choreograph a musical theatre number for their final exam. All students are responsible for making available a minimum of two hours per week for these final projects (beginning the last week of April). These rehearsals will take place outside of class time and are a requirement for this course.

## Reading & Writing

*Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*

By Lyn Cramer (required)

For each of the twelve chapters you will make a TAKE AWAY POST (one short paragraph) to D2L Discussion Page – what insight, tip, idea, or strategy did you take away from each of the interviews. How can you apply these to your work starting right now?

You may add, reply or respond to someone else's thread or you may start a new one. Due by midnight on the date listed below.

Foreword vii

Preface x

Acknowledgments xi

## INTERVIEWS

1. WEEK ONE – Rob Ashford – Posts Due Sunday, January 28
2. WEEK TWO - Andy Blankenbuehler - Posts Due Sunday, February 4th
3. WEEK THREE - Jeff Calhoun - Posts Due Sunday, February 11th
4. WEEK FOUR - Warren Carlyle - Posts Due Sunday, February 18th
5. WEEK FIVE - Christopher Gattelli - Posts Due Sunday, February 25th
6. WEEK SIX - Kathleen Marshall - Posts Due Sunday, March 4<sup>th</sup>
7. WEEK SEVEN - Jerry Mitchell - Posts Due Sunday, March 11<sup>th</sup>
8. WEEK EIGHT - Casey Nicholaw - Posts Due Sunday, March 18<sup>th</sup>
9. WEEK TEN - Randy Skinner - Posts Due Sunday, April 1<sup>st</sup>
10. WEEK ELEVEN - Susan Stroman - Posts Due Sunday, April 8<sup>th</sup>
11. WEEK TWELVE - Sergio Trujillo- Posts Due Sunday, April 15<sup>th</sup>
12. WEEK THIRTEEN - Anthony Van Laast - Posts Due Sunday, April 22<sup>nd</sup>

## Final Essay

Reread all of your Take Away Posts and identify common ideas, themes and discoveries. What are the facts you have uncovered about Theatre Dance? What are the questions that you are seeking to answer? What responses do you have to the readings or to your work in class - in other words how has your thinking changed about dance and performance over the course of the semester. Synthesize your ideas into a well-written 2-3 page paper (12 point font, double-spaced, Name and Date in upper left hand corner.)

**Due Date Sunday May 6<sup>th</sup> Midnight**

## 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)

## Email

You are responsible for the information sent to your UWSP email. Please check your UWSP email daily for class updates and announcements. Relevant information will also be posted on D2L.

## Dress

- Jazz shoes - lace-up, slip-on or jazz sneakers are acceptable. Indoor only tennis shoes are also acceptable.
- Women are required to have a pair of character shoes to work with (I recommend 2 ½ inch Tan T-strap heels, but if you already have a different pair, please let me know). Please make a habit of bringing all of your shoes to class.
- Kneepads are required – please keep these in your dance bag or locker and begin to bring to class when directed.
- Men are required to have a dance belt for class. Dance/sports pants and close-fitting t's/sports tops are appropriate attire for class. Shorts are generally not a good choice. All men should have well-fitting sport pants for auditions. Use this class as an opportunity to practicing dressing for the profession.
- Women: dance pants/shorts, sports top, leotard/tights are all good choices. Appropriate dress and make-up for auditions is expected. Use this class as an opportunity to practicing dressing for the profession.
- Throughout the semester skirts or other clothing may be suggested for particular units of study.
- Long hair should be secured daily and jewelry removed prior to the start of class.

## ADDITIONAL INFORMATION

### Dressing Rooms

Dressing rooms have been secured with a lock system. For your safety, please be diligent about keeping this information confidential. Students should not share the passcodes with their roommates, friends, etc. Only students enrolled in dance program courses should have access to these codes. These codes will be given out during the first day of class.

Dancers should use NFAC 134 (male) and NFAC 135 (female) locker rooms to dress for class; enter the studio dressed and ready to go. 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 spaces by securing all personal belongings in your locker, and taking home and laundering worn dance clothes. So that our custodial staff can thoroughly clean, 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. Students provide their own padlock. Be diligent about locking your lockers. The dance program cannot be responsible for thefts.

## **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?

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 R. I. C. E. (Rest, Ice, Compression, Elevation)

The dance program has ice packs in the freezer and a first aid kit located in the warmup area for immediate use during class. For extended use students should provide their own ice pack and first aid needs.

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 time 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 to me 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 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.

## **EVALUATION and GRADING**

### **Mid-semester Participation Grades**

At mid-semester individual Participation grades will be posted on D2L. If at any other time during the semester you wish to speak with me about your progress, concerns or questions please come see me during office hours or contact me to schedule an appointment.

### **Final Exam**

Consists of warmup, final performances of three musical numbers learned during the semester and one musical number created by your group. Final Performance groups will be assigned to you by mid semester.

Final Exam - Wednesday, May 16th 8-10am SECTION ONE

Final Exam – Wednesday, May 16<sup>th</sup> 12:30-2:30 SECTION TWO (details later in the semester)

### **D2L and Submitting Assignments**

<http://www.uwsp.edu/d2l/Pages/default.aspx>

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, for me before Midnight on the date listed.

## 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. 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 smaller anatomical 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 complete requirements. You are trying, but your physical and mental preparation, and practicing course material outside of class, are inconsistent or underdeveloped. 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 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.

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

20 – Participation  
 20 – Progress  
 30 – Attitude  
 10 – Writing  
 10 – Mock Auditions  
 10 – Final Exam  
 100 points

100 points

## 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/>