**DANCE FOR THE ACTOR**

**SPRING 2013 – THEA 3335-001**

**Tuesday & Thursday, 9:30 – 10:50 a.m.**

Instructor: Julienne Greer, B.F.A., M.A., Doctoral Candidate, AEA, SAG/AFTRA

Fine Arts Building, Room 137

Office Hours: Thursday, 1:00 – 2:00 p.m. or by appointment.

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**COURSE DESCRIPTION**

This course provides dance experience of the elementary level in ballet, jazz, and tap. This introduction to dance is an experiential course requiring the student’s participation in a daily movement class consisting of: warm up, center work, traveling patterns, dance combinations, improvisation, and composition. Emphasis is based on individual and group creative experience through dance exercises, improvisation, and composition. Dance elements of space, rhythm, and energy are explored. Dance and movement analysis, which consist of viewing live or video-taped performances, research, and self-study will be included in this course and constitute an equal portion of the curriculum. **Note: Since movement is an integral part of this class it is advisable that the student be in relatively good health. It is recommended that the student inform the instructor of any medical concerns and/or physician’s ongoing care that could affect the student’s participation and/or personal safety in the class.**

**COURSE OBJECTIVES**

Upon successful completion of this course the student will:

* Demonstrate an understanding of basic dance terminology.
* Demonstrate through written analysis a recognition of basic forms/structure, styles, and trends in musical theatre dance as analyzed through the viewing of numerous musical theatre video examples.
* Develop an awareness of his/her body through studio practice and outside rehearsal practice.
* Distinguish between ballet, jazz, and tap dance forms.
* Analyze the elements of dance through improvisation, composition, performance, practice, and observation.
* Develop an aesthetic appreciation of dance as a cultural art form.
* Develop his/her skills in dance, such as musicality, coordination, flexibility, and personal style.

**REQUIRED TEXT**

None; however, there will be handouts on terminology, dance structure, and synopsis of selected musical theatre shows.

**REQUIRED MATERIALS**

* Appropriate rehearsal/performance attire: leotards/tights, jazz/yoga pants, or any other form-fitting clothing in order to see the line of the body.
* Ballet or jazz shoes – required. Character shoes – recommended.
* Writing materials to take notes.
* Please remove all jewelry before each class.
* Recommended – Laptop or Ipad to access YouTube or Vimeo videos.

**GRADING**

Grades represent these levels of achievement:

“A” Excellent Work - 90 - 100 % of points

“B” Good/Above Average Work - 80 - 89% of points

“C” Fair/Average Work - 70 - 79% of points

“D” Passing/Below Average Work - 60 - 69% of points

“F” Failure/Unsatisfactory Work - 59% of points or less

**GRADING (cont.)**

The grade of **C** is for students who fulfill all assignments, participate actively in discussion, and show regular and steady growth throughout the semester. To achieve a **B**, a student must do exceptional work, and the quality of the work must set a high standard for the rest of the class to follow. **A** is reserved for outstanding accomplishments –fulfilling the discipline of the assignment with skill, originality and personal vision.

Your grade will be based on the:

* Quality of work in the assignments listed below.
* Discipline and commitment shown in your promptness.
* Attendance.
* Preparation for class and exercises.
* Collaborative efforts.
* Alert participation in class critiques and discussions.

**Written:** Five (5) critiques typed, double-spaced (two pages minimum) on ballet, jazz, or tap videos.

Critiques (5) 10 Points Each 50 Points

Dance Movement Analysis 25 Points 25 Points

**Performance:** Three (3) performance/movement workshop routines – In Class

Performance Routines (3) 25 Points Each 75 Points

**Participation:** 0 – 5 Points/day of class 5 Points/30 Days 150 Points

1. Prepared Daily Viewing Assignments/Exercises/Readings of Handouts
2. Participation
3. Attendance at UTA Mainstage Productions – ticket stub REQUIRED
4. **Repeated lateness to class will affect your participation grade**.

* Participation: Students should demonstrate sincere effort, marked improvement, and an understanding of technique through daily work in conditioning, ballet, jazz, and tap exercises. In addition, preparation for and participation during in-class discussion and analysis of musical theater and dance examples is expected. Productive discussion, productive movement, and questions are encouraged and will affect your participation grade, as does preparation for class including outside viewing of movement routines.

**TOTAL POSSIBLE POINTS 300 POINTS**

[Scale: 300-270 pts. =A, 269-240 pts. = B, 239-210 pts. = C, 209-180 pts. = D, 179 or below= F]

Attendance: **Three Absences allowed.**

**Each subsequent absence: grade lowered ONE FULL LETTER GRADE per absence. You must keep track of your absences.**

**POLICIES AND PRACTICES:**

1. Attendance: Regular attendance in class is required and is of primary importance. Your performances are not only those where you are in front of the class but also when you are performing the role of audience member and classmate. Grades shall be affected for repeated lateness to class and absences since a portion of this course is graded on attendance and participation. It is *the student’s responsibility* to make sure that the instructor has recorded the student’s attendance, especially if the student arrives after the class role is taken.
2. It is expected that you will be on time for class. In addition, it is expected that you remain for the entire session. The majority of work that you will be doing this semester is done in a master class-like format. You will learn by doing AND by watching. Late arrivals and early departures will affect not only your ability to receive the information but also that of your colleagues.
3. If you miss class because of illness *and* present a doctor’s statement attesting to your illness, then you may make up missed work. HOWEVER, it only means that you have used up one of your ALLOWED absences. It does NOT mean that you are allowed an “extra” absence besides the three (3) allowed before it begins to deduct final course grade points. ALL absences shall affect daily participation points.
4. Students who fail to meet class attendance requirements may be removed from acting, directing, design, and/or stage management positions for the current semester’s productions at the discretion of the department chair.
5. Assignments: Assignments turned in or performed late (after the class in which it is due), and which the instructor accepts, will be reduced by one full letter grade. Extra credit is NOT given in this course.
6. Classroom atmosphere: It is expected that you will be supportive to each of your colleagues in this class. The only way true progress can be made is if each of you feels “safe” trying new things and making mistakes. I will not tolerate behavior from anyone that upsets the “safety” of our work environment. Keep any negative personal feelings about your colleagues outside of the classroom. I will discuss in class how you can effectively discuss your colleague’s performances. It can be a very delicate situation and it is important for you to be conscientious in the way you handle your comments. The relationships you build with your colleagues will be vital to your success in the department and beyond. It will also be important to keep non-productive discussions and comments to a minimum.
7. Feedback: The candid remarks I will make in class are not said to offend, but rather to help you. It may not always be what you want to hear, but I feel I am not doing my job unless I am completely honest about your work. Keep in mind that each of you enters this class with different strengths and weaknesses. You will be evaluated on the progress you make and the skills you master - not be viewed in comparison to the abilities of your classmates. Should you have any concerns, I am available during my office hours or by appointment - please don’t hesitate to talk with me. Remember, I am commenting *on your work* NOT on you personally - you MUST learn to identify the difference between the two.
8. Health: Good physical and vocal health is necessary for successful performing. It is your responsibility to take good care of yourself so you will not miss your obligations.
9. Dress: It is expected that you dress appropriately for class work - that is, dress for dance and movement **Come to class prepared to move, to lie on the floor, and to participate in all movement exercises.** We will discuss appropriate rehearsal clothing in class. If you arrive unprepared, it will directly impact your participation points.
10. Outside of Class: It is expected that you read any materials distributed or assigned as well as rehearse alone and with fellow classmates as necessary on classroom assignments. A three credit hour class requires 9 hours of work outside of class per week; this course is no exception.
11. Drop Policy: Students may drop or swap classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student’s responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.
12. Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabi. During Final Review week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week.
13. Americans With Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.
14. Academic Integrity: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code: *I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence. I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.* Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University.
15. Student Support Services Available: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).
16. Electronic Communication Policy: The University of Texas at Arlington has adopted the University “MavMail” address as the SOLE means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. ***Students are responsible for checking their MavMail regularly.*** Information about activating and using MavMail is available at <http://www.uta.edu/oit.email/>.
17. Student Feedback Survey**:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**CALENDAR – Dance for the Actor – Spring 2013**

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| --- | --- | --- | --- |
| **DATE** | **IN CLASS** | **OUT OF CLASS** | **OTHER** |
| January 15 | Introductions-Syllabus |  |  |
| January 17 | Ballet Fundamentals |  |  |
| January 22 | Ballet Fundamentals | *An American In Paris* |  |
| January 24 | Ballet Fundamentals |  |  |
| January 29 | Ballet Fundamentals | *Oklahoma!* | **Critique #1 Due** |
| January 31 | Ballet Fundamentals |  |  |
| February 5 | Ballet Fundamentals | *The Red Shoes* |  |
| February 7 | Ballet Fundamentals |  |  |
| February 12 | Ballet Fundamentals |  | **Critique #2 Due** |
| February 14 | Ballet Fundamentals |  |  |
| February 19 | **Ballet Combination** |  | **Graded Exercise** |
| February 21 | Jazz Fundamentals | *All That Jazz* |  |
| February 26 | Jazz Fundamentals |  |  |
| February 28 | Jazz Fundamentals |  | **Critique #3 Due** |
| March 5 | Jazz Fundamentals | *West Side Story* |  |
| March 7 | Jazz Fundamentals |  |  |
| March 19 | Jazz Fundamentals |  |  |
| March 21 | Jazz Fundamentals | *Hair* |  |
| March 26 | Jazz Fundamentals |  | **Critique #4 Due** |
| March 28 | Jazz Fundamentals |  |  |
| April 2 | **Jazz Combination** | *Cabaret* | **Graded Exercise** |
| April 4 | Tap Fundamentals |  |  |
| April 9 | Tap Fundamentals |  |  |
| April 11 | Tap Fundamentals | *Singing in the Rain* |  |
| April 16 | Tap Fundamentals |  |  |
| April 18 | Tap Fundamentals |  |  |
| April 23 | Tap Fundamentals | *On The Town* | **Critique #5 Due** |
| April 25 | Tap Fundamentals |  |  |
| April 30 | Tap Fundamentals |  |  |
| May 2 | **Tap Combination** | Last Day of Class | **Graded Exercise** |
|  |  |  |  |
| **Thursday, May 9** | **FINAL EXAM** | **Musical Dance/Movement Analysis Project Due by 10:30 a.m. in HARD COPY Form** |  |

**\*** This calendar is subject to change at the discretion of the professor depending on the progression and the development of the specific skills to be mastered.

**CRITIQUES**

Over the course of the semester you will write five (5) two-plus (2+) page critiques of a video/film example shown in class or viewed out of class. The purpose of these written exercises is to assist you in formulating a written analysis of dance as it applies to musical theatre structure and performance in order to assess the aesthetic qualities of dance in a scholarly manner. You will be expected to apply terminology and analysis techniques learned in class.

**Critique #1: Ballet – Baroque Dance: “O the Pleasure of the Plains!”**

<http://www.youtube.com/watch?feature=PlayList&v=bzletlvHYpQ&index=26&list=PLD2391101BCC18FEE>

**Critique #2 Ballet – “Raiford Rogers Modern Ballet”**

<http://www.youtube.com/watch?v=K1fRY2blGi0&list=PL9227C9794FD6AC56>

10 videos – pick one or two to write on. Specify clearly which pieces you analyzed.

**Critique #3 Jazz – “West Side Story”**

<http://www.youtube.com/watch?v=bxoC5Oyf_ss>

**Critique #4**

**Jack Cole: Jazz**

<http://www.youtube.com/watch?v=bd_tuhzvsD8>

**Fosse 1. (HD)**

<http://www.youtube.com/watch?v=hXTf_5G22Cw>

**Critique #5 Tap – “Anything Goes”**

<http://www.youtube.com/watch?v=iVsD0rltRr8&feature=related>

**Format: +2 pages, typed, double-spaced, separate cover sheet with name. Excellent writing, punctuation, and grammatical skills. Times New Roman 10-12 font.**

**MUSICAL DANCE/MOVEMENT ANALYSIS PROJECT**

As a final project in this class you will write an analysis of a filmed musical’s various dance numbers. Throughout the semester we will be going through the process of this project as a class so you will have many opportunities to apply the techniques needed to complete this project. It must be a filmed musical you have not analyzed previously. The analysis will consist of the following”

1. Structural outline of the musical.

2. Condensed plot synopsis.

3. Analysis of selected musical theatre or filmed musical dance numbers including the elements of: dramatic function, choreographic elements, style, character analysis, performances, adaptations, choreographer influences and history.

The OUT OF CLASS films should be the subject of the Musical Dance/Movement Analysis Project. A list of appropriate films is below. Please speak to me if you intend to write on a film which is not on the list for approval.

**Format: +2 pages, typed, double-spaced, separate cover sheet with name. Excellent writing, punctuation, and grammatical skills. Times New Roman 10-12 font.**

**Movie Musicals for OUT OF CLASS work and Final Project**

* **West Side Story (1961)**
* **White Nights (1985)**
* **Hair (1975) Twyla Tharp Choreographer**
* **An American in Paris – Gene Kelly, Leslie Caron (1951)**
* **Oklahoma – Dream Ballet sequence (1955)**
* **Chicago (2002)**
* **The Turning Point (1977)**
* **Singing in the Rain (1952)**
* **The Cotton Club (1984)**
* **Cabaret (1972)**
* **The Red Shoes (1948)**
* **All That Jazz (1979)**
* **Fame (1981)**
* **Tap (1989)**
* **On the Town (1949)**
* **Mary Poppins (1964)**
* **Pennies from Heaven (1981)**
* **Rent (2005)**
* **Hairspray (2005)**
* **Grease (1978) Grease 2 (1982)**
* **The Producers (1968 or 2005)**
* **Moulin Rouge (2001)**