

# DAA 4582 –DANCE FOR MUSICAL THEATRE

Syllabus – Fall 2020

**Instructor:** Danielle Jolie Dale

Adjunct Professor

**Office Hours:** By Appointment

**Phone:** 561.297.3810

(Department of Theatre and Dance Office/AH 114)

**CRN:** 15822

**Course Number:** 4582

**Section Number:** 001

**Class Day/Time:** W/F 12:30p-1:50p

**Class Location:** AL 130

**Semester Dates:** 8/20-12/01

**Credits:** 3

**Email:** [daled@fau.edu](mailto:daled@fau.edu)

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**Text:** None required.

**Forms:** (Required)

All students must complete and sign the Department of Theatre and Dance Waiver Form, an injury release form and form for the purpose of filming and photographing the dance classes, rehearsals, and performances.

**Prerequisite:**

Ballet 1 or Jazz 1

**Course Description:**

This course is composed primarily of movement and performance as opposed to lecture. There will be movement projects, mock auditions, observation, and performance of various musical theatre dance styles. Musical theatre dance history will be taught and discussed through the art of dance. Students are required to travel to and attend live professional dance performances and to perform.

**Course Structure:**

This class will consist of warm-up, center floor work and traveling through space; learning short dances; observing dance; learning vocabulary and terminology; written reactions to dance videos and/or live professional dance performances (and if possible master classes); movement evaluations and examinations. (In reference to writing, see Student Handbook or University Catalog about cheating and plagiarism.)

**Course Objectives:**

The purpose of this class is:

- ✚ To further develop your knowledge of musical theatre dance styles
- ✚ To further develop body awareness, alignment/placement, and technique
- ✚ To further develop knowledge of musical theatre dance history
- ✚ To further develop musicality and performance
- ✚ To further develop audition techniques.

**Course Requirements:**

Instructor's break down of course requirements with apropos percentages, for example:

Class participation	60 points
*Paper #1	10 points
*Paper #2	10 points
*Paper #3	10 points
Final	10 points

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\*All students in the dance program in the Department of Theatre and Dance must attend three (3) live professional dance performances two of which must be the FAU Repertory Dance Theatre Ensemble and Dances We Dance: Spring Fling both in the FAU University Theatre. (See [www.fauevents.com](http://www.fauevents.com) and posters on the dance bulletin board for more information.) See approved performance list for additional performances. Students who do not attend a live professional dance performance must view two (2) professional dance videos per live professional dance performance missed for a maximum of 80% credit. (See instructions for accessing video database.)

**Please submit all papers via email: [daled@fau.edu](mailto:daled@fau.edu). If I do not send you back a reply telling you it was received within 24 hours assume I have not received it and re-send.**

### Attendance Rules and Procedures:

Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodations will be made for student absences due to religious observance(s). Also, note that grades of Incomplete (“I”) are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

Excused absences: presentations at conferences, participation in performances, athletic participation in sporting events, participation in University-approved activities, religious observances, military duties, jury duty, medical emergencies, and (your) death. ALL OTHER ABSENCES are just ABSENCES and are not excused. Documentation on official letterhead must be supplied in advance of approved absence(s).

Punctuality, consistent attendance, and physical participation are mandatory.

- + Students arriving 15 minutes late or leaving 15 minutes early are considered tardy
- + 3 observations of class = one (1) absence
- + 3 tardies = one (1) absence
- + 3 absences = final grade lowered by one (1) letter grade
- + 4 absences = final grade lowered by two (2) letter grades
- + 5 absences = automatic failure

Because this course is based on skill acquisition and participation there are no make-ups for missed classes – you must be present to get a grade/evaluation. Students are responsible for assignments given during absences; consult classmates and Blackboard for assignments (due upon return to class).

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**Course Overview:**                   \*\*Tentative Schedule\*\*

- Week 1 (8/20)- Syllabus & Basics
- Week 2 (8/27) – Learn Combo #1 (Fosse)
- Week 3 (9/03)- Audition Combo #1
- Week 4 (9/10)- Audition Fosse
- Week 5 (9/17) – Learn Combo #2 (Robbins)
- Week 6 (9/24) – Audition Combo #2
- Week 7 (10/01) - Audition Robbins - **Mid-Term Performance**
- Week 8 (10/08)- Learn Combo #3 (Champion)
- Week 9 (10/15)- Audition Combo #3
- Week 10 (10/22)- Audition Champion
- **Friday 10/26 Dances We Dance Auditions 12:30p - Choreographers**
- Week 11 (10/29)- Learn Combo #4 (Bennett/Avian)
- Week 12 (11/05) – Audition Combo #4
- Week 13 (11/12)- **Learn Final Combo**
- Week 14 (11/19)- **Audition Final Combo**
- **No Class 11/23 – Thanksgiving Break**
- **Week 15 (11/26)- Fun Dance Week!??**
- **RDTE Performances – Mandatory Attendance**  
Fri 12/07 @ 7p, Sat 12/08 @ 1p & 7p
- **Last Day of Classes 11/30**
- **Papers (3) – Due by 12/10**

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### **Decorum and Dress Code:**

#### **IN CLASS:**

The studio is a safe space for all. There is no tolerance for conduct, language, and behavior that endangers or inhibits another person or the work and learning environment. No gum chewing, food or drink is permitted in the studio. (Water in a non-glass container is permitted in the studio.) The use of cell phones, pagers, beepers and other electronic gadgets are prohibited during class time; turn them off. Infractions will affect overall grade.

A dancer's physical health is vitally important to their studies and career. Please make choices that promote good health. Smoking is antithetical to these efforts. It is not conducive to the fresh air we breathe in class. Please refrain from smoking prior to coming to class or speaking with your instructor. If you must smoke, please gargle to clean your breath and apply an odor neutralizer to deodorize your clothing and personal belongings.

Come to class appropriately dressed and ready to move. Street shoes are not permitted in the studio. Please wear:

-  Form-fitting dance or exercise attire;

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- ✚ Sports or support bra, as needed;
  - ✚ Dance belt (for males) (<http://www.dancebelt.info>);
  - ✚ Wear ballet slippers (for ballet); bare feet or footies (for modern); jazz shoes (for jazz/musical theatre); character heels (for musical theatre)
  - ✚ No jewelry, belts, suspenders, or hats; and
  - ✚ Hair must be pulled up off the face.
- (Infractions are considered tardiness and will affect attendance grade.)

Lockers are available in the dressing rooms and hallway on a “first come, first served” basis.

### OBTAINING A LOCKER:

Bring your own lock and follow the printed procedures for obtaining a locker. You will need two 3x5 index cards. The card that is taped to the locker must have the user’s full name(s), locker number, course(s), and semester. The card that is slipped into Locker #22, the Locker Room Manager’s locker, contains the information above as well as your complete contact information and the combination. Tape the spare key to the back of the 3x5 index card, if your lock is key operated. (See examples below.)

More than one person can share a locker and all of the same information for all users must appear on both 3x5 index cards.

**ALL LOCKS MUST BE REMOVED AT THE END OF THE SEMESTER** if you are not a Department of Theatre and Dance major or minor. All Department of Theatre and Dance majors and minors must add “DTD Major” or “DTD Minor” after their name on both 3x5 index cards.

Tape a 3x5 index card on to the locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year
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Slip a 3x5 index card into Locker #22, the Locker Room Manager’s locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year <a href="mailto:jjdough@fau.edu">jjdough@fau.edu</a> 123.456.7890
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Combination: 00-00-00 (or tape spare key to the back of index card)

The Department of Theatre and Dance is not responsible for damaged, lost, or stolen personal items.

### AT PERFORMANCES:

Most audience members wear clothing that ranges between dress-casual to formal wear. Purchase tickets at the box office of the theater prior to the performance in person, by phone or via the Internet. Be advised that some theaters offer student discount tickets with valid ID. Some theaters offer discount tickets just prior to the performance based on availability and on a “first come, first served” basis only.

Be seated in time to read the performance program before the lights go down and the curtain goes up. Reserve your conversations with your fellow patrons for the moments between pieces, during intermission(s) and after the concert. Turn off all electronic devices. Recording devices are strictly prohibited and can be confiscated by the theatre management/personal if used during performances. (Texting during a performance is considered a nuisance and can lead to dismissal from the theatre.) Flash photography is prohibited and dangerous to the performers. You are expected to attend the entire performance.

### Examinations

This is the link to the **University Final Examination Schedule**  
<http://www.fau.edu/registrar/schedule/FinalExamSchedule.php>.

### Grading:

Students are expected to work to the limits of their abilities and to demonstrate understanding of concepts by incorporating corrections and critiques. Students will be expected to accurately demonstrate technique, vocabulary and combinations taught/created in class, rehearsals and performances. Grading is based on individual improvement, expectations for the class, accuracy of demonstrating class work as well as kinetic and written projects. Grading scale:

A = 95-100, A- = 90-94, B+ = 86-89, B – 81 – 85, B- = 77-80, C+ = 73-76,  
C = 70-72, C- = 67-69, D+ = 64-66, D = 62-63, D- = 60-61, F = Below 60  
(FYI: C - C+ = passing; B- - B+ = good; A- - A+ = excellent)

**Code of Academic Integrity policy statement :** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high

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value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see **University Regulation 4.001**.

*Counseling and Psychological Services (CAPS) Center Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

**Disability policy statement:** In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

If you are interested in volunteering to assist students with disabilities, please contact OSD (<http://www.osd.fau.edu/>). In the past, note takers have submitted their notes from classroom discussions, readings, lectures and presentations to OSD.

### WIMBERLEY LIBRARY DANCE IN VIDEO DATABASE

#### On-campus users

- 1) FAU main page
- 2) Libraries on the left menu
- 3) Indexes and Databases link
- 4) Select "D" from the Alphabet list  
(Link to the "D" databases: <http://www.library.fau.edu/ecollect/dbd.htm>)
- 5) Select the first title "Dance in Video"
- 6) Browse or search for titles

#### Off-campus users:

- 1) Go through EZproxy first <https://login.ezproxy.fau.edu/login>
- 2) You need to enter the 14 digit number on your Owl Card  
(Use the numbers between the letters only)
- 3) Your verification is your four digit birth month and day, e.g. March 4th would be 0304

After this follow these instructions

Go to:

- 1) FAU main page
- 2) Libraries on the left menu
- 3) Indexes and Databases link
- 4) Select "D" from the Alphabet list
- 5) (Link to the "D" databases: <http://www.library.fau.edu/ecollect/dbd.htm>)
- 6) Select the first title "Dance in Video"
- 7) Select “(more)” under the heading “Genre”
- 8) Select “+” next to the topic of “Dance” (do not select the word “Dance”)

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## Contacting the Professor:

EMAIL

✚ Greeting and salutation: Dear Professor or Hello Mr./Ms. Jon-Jean Dough;

IN PERSON

See office hours at the top of the syllabus

## PERFORMANCE PAPERS

Attend a dance performance and experience a nonverbal art form; then translate that experience into words. Seeing a dance concert, just as looking at a painting or sculpture, listening to music, or watching a play, involves an aesthetic experience and is subject to individual interpretation. (*"Aesthetic" = involving the senses, experiencing through your senses*). There is no wrong or right opinion, which is the beauty of art!

Your personal reaction is what constitutes an interesting and valid critique. Include the following: accurate information on the performance, performers, piece titles and other credits; specific and insightful observations and opinions; a thorough response to requested performance aspects, and accurate spelling and grammar.

## PAPER REQUIREMENTS:

All papers:

✚ Have a cover page with the course name and section number, your full name, your professor's name, the date, synopsis (your own words), and assignment listed:

<p style="text-align: center;">Student's Full Name <i>Assignment #1</i> Miami City Ballet's <i>Swan Lake</i></p> <p style="text-align: center;">This is the eternal story of good versus evil and the pull of true love over all obstacles.</p> <p style="text-align: center;">Professor's Full Name <i>Jazz Dance 2</i> (<i>Course CRN 97332 and Course Code 2501</i>)</p> <p style="text-align: center;">Date of Submission</p>
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## SOME FUNDAMENTALS:

Description - Observe and describe and I mean describe, describe, and describe! Get out your thesaurus and find good descriptive words. Be careful of over using words such as "*neat*", "*interesting*" or "*beautiful*." Do not simply comment:

*"The performers in the last dance were powerful."*

You must paint a visual picture:



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*“I really enjoyed the performers in the last dance titled ‘Going Away Party’ by Mark Morris. The ten dancers, five male and five female were wearing shocking pink unitards with aqua polka dots and moved with an athletic grace and strength. One moment that stood out to me was when three of the men lunged powerfully in the upstage corner of the stage and two of the women leapt over their front legs like gazelles.”*

Reaction/Interpretation is your personal feeling/thought/opinion on what was seen and/or communicated. Please preface your opinions by stating, *“I thought”*, *“I felt”*, or *“In my opinion”*; speak in the first person. Your personal response needs to be articulate and specific. Back up what you are expressing with details; just saying, *“I hated the third piece in the performance”* and ending there is not enough.

Your response should be related to what the dance reminds you of from other aspects of your life, from what we do or discuss in class, from other dances you’ve seen, from your own experience with movement, etc. If it’s new or different, or seems odd, weird, that’s okay, but because dance deals with the body, and we all have one, there is probably something familiar or comparable to something you have seen before, from sports, social dance, martial arts, television, movies, nature, everyday life, etc.

Be aware that it is possible to thoroughly enjoy a dance and still be aware of certain weaknesses in it. Conversely, you may be disgusted, disappointed, or bored by one element within a piece and still be able to appreciate the choreography, the dancing, or the power of its statement.

Keep an open mind! Allow yourself to respond to what you see. You do not need to work hard to understand the dances or pass judgment on the works. Viewing dance depends in part on your willingness to be open to your own perceptions, experiences and feelings. How would you describe the essence of the dance to someone who had not seen the performance? Remember there is no wrong response!

Read the program notes and bring a pen and paper to the performance to write your immediate response between pieces, during intermission, and after the show, while the images are still fresh. What were your most vivid memories of the performance and what did you respond to and why? Try to get information from the Internet if possible.

### **PERFORMANCE ASPECTS TO INCLUDE:**

1. Basic Information:
  - A. Name of the dance performance and company
  - B. Day, date, and time of performance
  - C. Location of performance



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2. Context: Are there any social, historical, or cultural context for the piece? Make connections to material from the textbook, class material, discussions, and other aspects of your life and experiences. This can be gathered from the pre-performance discussions, class discussions, program notes, and/or library and online research. (Be aware that some theaters and dance companies offer free Q&A pre-curtain lectures that can be quite informative.)

3. Reaction/Response/Reflection: What is your overall reaction and interpretation of the piece(s)? Speak in the first person and preface with “*I felt*” “*I thought*” or “*In my opinion.*” Do you have questions about the dance? What impression did you walk away with? How do you value what you saw as art, compared to other dances you have seen or other art forms: theater, music, visual art, etc.? How do you value what you saw in light of your personal experiences, studies, career goals, and life aspirations? Speak in the past tense since you are commenting on an event that has already occurred. Do not speak in any other tense as though the paper was a play-by-play rebroadcast of an event.

4. Conclusion: Sum up and bring your response to a close.

### VOCABULARY AND REMINDERS:

The area where the dancers are performing is the “*stage*” and they can be “*onstage*” or “*offstage*” as they enter and exit. Towards the audience is “*downstage*” and away from them is “*upstage*”. “*Stage right*” is the audience’s left and “*stage left*” is the audience’s right.

Be sure to identify the pieces you discuss by both title (in “quotes” or *italics*) and the choreographer. For example: “Going Away Party” by choreographer Mark Morris or *Concerto Barocco* by choreographer George Balanchine.

The entire evening overall is a “*performance*”, “*concert*”, or “*show*” not a “*recital*.” The separate dance presentations in an evening’s performance are “*ballets*”, “*dances*”, “*pieces*”, or “*works*” and not “*routines*”, “*acts*”, or “*scenes*.” What the dancers do are “*dances*”, “*movements*”, “*phrases*”, and “*moves*.”

Please refrain from using the words “*really*”, “*a lot*”, or “*like*” as in “*I really liked the last piece a lot it was really fun and ballet-like.*”

Please do **not** assume you can speak for the entire audience; speak from your experience.

Incorrect:

“*The audience was enthralled with the female soloist in the first piece, because of her ethereal gestures and mesmerizing footwork.*”

Correct:

“*I was enthralled...*”