**FAU: Dorothy F. Schmidt College of Arts and Letters**

**Department of Theatre and Dance Modern Dance II**

**Instructor:** Crystal Patient

Adjunct Professor

**CRN: 85754**

**Course Number:** DAA 3112

**Office:** Room AL 164 **Section Number:** 001

**Office Hours:** T/Th 3:30-4:30 **Class Time:** T/TH 12:30-1:50

**Phone:** 561.297.3810 **Class Location:** AL 130 (Department of Theatre and Dance Office/AH 114) **Semester: Fall 2016**

**Prereq:** Modern Dance 1 or permission of instructor

**Email:** cpatient@fau.edu **Credits:** 3

# Course Description

This course is designed to concentrate on various aspects of intermediate modern dance. These include rhythm, body isolations, somatic practices, modern dance history and vocabulary. Anatomical and kinesiological principles that pertain to class content will also be presented, in order to encourage the student to perform the movement thoughtfully and correctly. Students will master basic modern steps, gain a greater understanding of musicality, develop creative practices, create and perform self-choreography and analyze dance.

### Course Structure

This class will consist of warm-up, center floor work and traveling through space; observing dance; learning terminology and theory; writing responses to dance videos and live professional dance performances; when possible, participating in master classes; and performing movement evaluations. Students are required to travel to and attend live professional dance performances and to perform.

# Course Outcomes

* Students will have a sense of body awareness, strength, flexibility, and endurance.
* Students will have an understanding of body placement, articulations of shape and lines, effort and somatic practices
* Students will have an understanding of modern dance vocabulary.
* Students will have the ability to execute intermediate modern dance steps.
* Students will have an understanding of rhythmic skills and musicality.
* Students will develop artistic individuality and performance persona.
* Students will have the ability to think critically about dance.

# Course Materials

\*While there is no textbook for this course, however, you might want to purchase, The Dancer Prepares: Modern Dance for Beginners by J. Penrod/J.G. Plastino. I will be referring to the book often and the vocabulary will be directly used from it.\*

# Course Requirements and Polices

**Grades are based on the following**: Improvement/ Participation 40 points

Paper #1 5 points

Paper #2 5 points

Viewing Performances (3) 30 points

Midterm Exam 10 points Final Exam 10 points Total 100 Points

**Classroom Improvement/Participation**: Please remember that **Modern II** is a physical practice and to progress and be evaluated, the students need to fully participate in all classes from beginning to end. Students are expected to be on time to class and ready to dance upon entering the studio. During class students are expected to perform each movement phrase to their best ability without talking to other students in the class unless directed to by the teacher. Students that enter the classroom late or leave the classroom early will receive a tardy. Entering the classroom late is after 12:30 pm and leaving the classroom early is before 1:50 pm. Students that are more than **fifteen minutes late** may not physically participate in class, will loose participation points, and will be required to complete observations. Students that choose to sit out of class (regardless of the reason) will take notes in class and turn them in by 5pm the fallowing day to receive participation points. If the student does not email their notes they will receive an absences for the class. Also please remember that notes are not merely a list of exercises and are not a critique of other student’s performance ability, but contain observations that pertain to improving your technique.

**Writing Assignments**: **All papers should be typed, double-spaced, 12-point font (Times New Roman), APA format and STAPLED.** Although this is primarily a movement based class, written work is expected to be of the quality worthy of an academic institution. **All papers MUST be handed in during class on the due date -No Exceptions Paper #1: *Goals* DUE September 3rd**

Write a short reflection (2 pages) on your movement background; aka dance, athletics, exercise, etc. and your reasons and / or goals for taking this class. Do you have injuries or health issues that I should know about? What do you hope to achieve from your experience and how can we work together to attain these goals?

**Paper #2: *Dance Concert Critique* DUE 1 Week after Performance**

Students must provide **1** written dance critique (2 pages) one week after attending a professional dance performance no later than December 7th. A program and ticket stub from the performance is also required. More thorough guidelines for the critique will be discussed prior to the concert viewing and be found in Paper Requirements. *Note*: 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.

(Approved Dance Show list below)

### Viewing Dance Performances

All students in the dance program in the Department of Theatre and Dance must attend three (**3**) live professional dance performances **1** of which must be the ***Dances We Dance: Celebrating the Holidays*** 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. If a student is interested in attending a show that is not listed they must email the instructor a link for approval. The non-listed show must be approved by the instructor prior to viewing for credit.

**Midterm/Final Exams**:

Both the mid-term and final exam will consist of group choreography, solo choreography, choreography given by the instructor, and a self-assessment paper.

**Wellness Attire:** The faculty suggests that student wear attire that facilitates viewing of alignment, articulation of the body in space, and movement initiation. Any clothing that hides the student’s physical appearance will compromise successful evaluation. Hair back off the face in some fashion is to one’s advantage. Jewelry is not recommended. No shoes are required for this class and socks are **not** recommended. Gentlemen are required to wear a dance belt. The student will be dismissed from class if they attempt to dance with street clothing.

**FAU Department of Theatre Attendance Policy**: Absences: The number of absences a student is permitted during a semester is **two absences** that are excused. No penalty to the student’s grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student’s final grade will be lowered for each additional absence a letter grade according to the plus/minus scale. Thus, an A+ would drop to B+ and so on. *If the student misses* ***five (5)*** *or more absence they will automatically fail the*

## *course*. Students may miss class for a religious holiday, but no sessions beyond the holiday itself. Student athletes, and students involved in other official University organizations should choose their schedules carefully, so as not to let their extra- curricular activity interfere with the work of this class. Students should establish practice, game, and event schedules in advance of the semester before choosing classes.

Tardiness: Students will be penalized if late. The instructor will keep a record of each student’s tardies. **Three tardies equates to one absence**. Therefore, frequent tardies may lead to the lowering of a student’s final grade as directed by the absence policy.

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).

### Observing Class due to Illness or Injury

Students must provide official documentation describing the nature of their illness or injury. The instructor and student will negotiate the terms of continued participation in the class. Full class credit, however, cannot be obtained for observing class in this manner. Each class observed will count as one-third of an absence. Students observing for more than two weeks in succession will be advised to take a medical withdrawal.

### Observing Class due to Tardiness

Students that are required to observe class due to tardiness will have 1/3 of an absence and must email a written document on what they observed by 5pm the following day. Failure to do so will equal one absence.

## **Late assignments:** Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. Absences, exams, and written assignments cannot be made up. Extra credit work will not be given.

**Participation, Class Decorum:** Students are expected to attend class each day with the required reading and/or writing assignments completed. Students must turn off all electronics within the classroom including computers, cell phones, Mp3 players, etc. If it has an on/off switch it must be in the off position. If a student does not abide by this policy it will result in loss of participation points. It is also the student’s responsibility to find out about missed phrases, class-work and handouts- not the instructor’s. Please contact myself or another student when absent to find out what was missed. It is

suggested that each student have email information for at least two other students in the class.

**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 and $1.00 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 this 3x5 index card on to the locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year

Slip this 3x5 index card into Locker #22, the Locker Room Manager’s locker:

Student’s Full Name Locker #00 Course(s) Name(s): Semester Year jjdough@fau.edu 123.456.7890

Combination: 00-00-00 (or tape spare key to the back of index card)

**Injuries**

Students injured in class must notify the instructor immediately. All injuries incurred during class time must be reported to the Theater and Dance Department office within twenty-four hours. Office personnel will officially document the injury.

**Tactile Teaching**

It is understood that the study of dance involves tactile teaching. The instructor may appropriately position the student’s body for better understanding of dance technique. If this is unacceptable to you, please inform the instructor ASAP via written note or email. All such correspondence will be kept confidential.

**Professional Development**: The instructor may use written work and video taped class material towards professional development. This may include, but is not limited to, teaching portfolios, annual evaluations and reviews, and promotion issues. If you are uncomfortable with this, please let me know.

**Rainy Day Policy:** If the instructor has not shown up for class after 15 minutes of the start time, the students are free to leave BUT must check Blackboard for the "Rainy Day" assignment.

### Grading Policy

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

A: Excellent work. Exceed all expectations on every level. B: Good work. Successfully meets all expectations.

C: Satisfactory work. Adequately meets expectations. Some inconsistency. D: Poor work. Lacking in one or more areas. Missing initiative to improve. F: Failing work.

*Successfully meets all expectations* means: Attend all classes, arrive on time and prepared to dance, participate fully, learn new material, improve performance of material previously introduced, collaborate effectively on group projects, create a response to compositional assignments, complete individual sections of group projects in an interesting way, complete viewing assignments with personal insight about the dances.

### Grade Disputes follow the 24-7 rule:

* Discussion of grades will be conducted 24 hours after receiving the graded assignment
* Grade disputes must be discussed within one week of receiving the graded assignment
* Discussion will only be conducted outside of class – either during office hours or by appointment

**University’s Code of Academic Integrity:** 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 value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at [http://www.fau.edu/regulations/chapter4/4.001\_Code\_of\_Academic\_Integrity.pdf.](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

**Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who, due to a disability, require special accommodation to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010) -- and follow all OSD procedures. For more information see: [http://osd.fau.edu/**.**](http://osd.fau.edu/)

**Contacting the Professor:**

EMAIL

* 1. Greeting and salutation: Dear Professor or Hello Mr./Ms. Jon-Jean Dough;
	2. Use only your FAU email address. (See FAU New Student Email Policy on FAU Home Page.) You can forward your FAU email to your personal email. But I am legally required to communicate with you through your FAU account;
	3. Always identify yourself (full name, class, section and meeting times);
	4. Always place a pertinent title in the subject line;
	5. On a weekly basis, empty your trash of all deleted mail to prevent bounce backs; and
	6. Emails that do not follow this protocol will be deleted without a response.

## IN PERSON: See office hours at the top of the syllabus.

**PAPER REQUIREMENTS**

Attend a dance performance and experience a nonverbal art form; then translate that experience into words. Write at least a **two-page** synopsis of what you have seen. 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. Your written statements should include the following: accurate information on the performance, the name of the dance company and/or significant choreographers and performers, the titles of piece, the time and venue of performance, and other credits; specific and insightful observations and opinions; a thorough response to requested performance aspects, and accurate spelling and grammar.

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:

Jon-Jean Dough

*Assignment #1*

Miami City Ballet’s *Swan Lake*

This is the eternal story of good verses evil and the pull of true love over all obstacles.

Professor Crystal Patient

*Modern II*

December 2, 2014

**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: “*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:
	1. Name of the dance performance and company
	2. Day, date, and time of performance
	3. Location of performance
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 discussion, class discussion, program notes, or web site info if the artist provides one. (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? 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’ve 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?
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*.

# Online SPOTS forms:

## Students will now need to complete the instructor evaluation via online. A link will be sent out later in the semester with details.

**Course Outcomes**

|  |  |  |
| --- | --- | --- |
| Week 1 | ! | **Classes Begin**  |
| ! | Introduction to course and assessment |
| ! | Video tape class |
| Week 2 | ! | Introduction of Laban (time, space, energy) |
| Week 3 | !! | **Paper #1 due** (see class requirements for details) Introduction of Laban (time, space, energy) |
| Week 4 | ! | Floor work; release technique |
| !! | Moving in and out of the floorDiscussing in class “How to write a dance technique” |
| ! | **Labor Day**  |
| Week 5 | !! | Floor work continued: Release technique Moving in and out of the floor |
| Week 6 | !! | Upper body Spine |
| Week 7 | ! | Upper body |
| ! | Spine |
| ! | Begin working on midterm phrase |
| Week 8 | ! | Midterm phrase (continued) |
| Week 9 | ! | **Midterm**  |
| Week 10 | ! | Aril work |
| ! | Bartenieff fundamentals |
| ! | **Self observations/ Midterms due**  |
| Week 11 | !! | Creative practice with improvisational work Somatic/Yoga practices |
| Week 12 | !! | Creative practice with improvisational work Somatic/Yoga practices |
| Week 13 | ! | Contact improvisation |
| ! | Begin Final Process |
| ! | **Veterans Day November 11th** |
| Week 14 | !! | Contact improvisation Continue Final process |
| Week 15 | !! | Final Performance**Last Day of class**  |
| Week 16 | ! | **Dances We Dance: Celebrating the Holidays** |
| ! | **Performances on Friday 7:00pm; Saturday**  |
| **1:00pm or 7:00pm** |

**Signature Form** Please print out this form, sign it, and bring it to your instructor who will be responsible for retaining the form.

I view the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen event will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a

timely manner of any syllabus changes via e-mail. Please remember to check your FAU email often.

### Topic: Modern II

FAU Fall 2016, AL 130

Tuesday and Thursday, 12:00-1:50pm Instructor: Crystal Patient

I \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (print name) have read the syllabus on

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(date)and have understood the information presented about this course. My signature documents an agreement to adhere to these policies.

Please sign name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_