



DAN-212: DANCE PRODUCTION

Effective Term

Fall 2024

BOT Approval Date

06/08/2023

Discipline

DAN - Dance

Course Number

212

Course Title

Dance Production

Short Title

Dance Production

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lab Units**

1.00

to

3.00

Total Units

1.00 - 3.00

Variable Hours**Lab Contact Hours Variable**

48 - 162

Out of Class Hours Lab Variable

0 - 0

Total Student Learning Hours Variable

48 - 162

Total Out of Class Hours Variable

0 - 0

Is this an existing Extensive Lab?

No

Do you want to propose this for Extensive Lab?

No

Distance Education

No

Catalog Description

This course is designed to produce and present a dance concert. Students are introduced to the major aspects of dance production, with emphasis placed on the choreographic and rehearsal process as it leads to the creation of a dance performance. Students are given opportunities to choreograph, perform and work within technical theater roles. This course culminates in a public performance of a dance concert.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

By audition or interview.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

Student Accountability Model (SAM) Priority Code (CB 09)

E - Non-Occupational

Noncredit Category (CB 22)

Y - Credit Course

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Dance (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS E - Lifelong Learning and Self-Development

CSU Area(s)

IGETC Area(s)

Learning Objectives

Learning Objectives

Learning Objective
One Unit - Choreographer, Dancer, Technician or or Student Director
1. Develop responsible performance etiquette in rehearsals and during performances.
2. Evaluate how the creation and performance of dance intersects with identity politics as well as social, cultural, and historical realities, especially those of oppression.
3. Assess your own performance in audition processes.
4. Examine the responsibilities of participation in a dance production.
5. Categorize the ways in which the development of a plan for personal health and self-development impacts dance performance.
Two Units - Choreographer, Dancer, Technician or Student Director The student will meet the requirements for One Unit in addition to the following:
6. Develop skills in choreography, performance and/or technical theater.
7. Analyze and evaluate dances for their artistic effectiveness and level of skill.

8. Evaluate performance in chosen area of concentration for level of effectiveness, quality and utilization of skills.

Three Units - Choreographer, Dancer, Technician or Student Director The student will meet the requirements for One and Two Units in addition to the following:

9. Examine the roles and responsibilities of the artistic director, technical director, lighting designer, sound designer, stage manager, costume designer, choreographer and performer.

10. Formulate and defend a program order of dances chosen for dance production.

11. Evaluate all essential elements of a dance production: choreography, performance, artistic direction, design (sound, technical and/or costume) and publicity.

12. Illustrate advanced skill in areas of artistic effectiveness and communication.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. The student will develop and exhibit appropriate rehearsal practices and procedures, i.e., arrive on time, participate fully in all rehearsal activities, and be supportive and cooperative throughout.
2. The student will demonstrate growth in skill and artistry as a choreographer, performer, and/or technical theater assistant.
3. The student will consistently stick to a task.

Program Learning Outcomes

Learning Outcome

1. Apply knowledge and skills gained to new and varied situations through dance expression.
2. Compose, perform and evaluate works of artistic expression.
3. Develop an awareness of the history, diversity, and cultural significance of dance.
4. Discover and evaluate movement through the use of aesthetic tools gained.
5. Examine anatomical ideas and discover the connections required to demonstrate depth of knowledge and technical ability.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Content

Course Lab Content

1. Auditions
 - a. For Choreographers
 - i. Explain pertinent information about the history and cultural context of the dance form
 - ii. Appraise the technical and performance abilities of auditioning dancers in relation to one's choreographic ambitions
 - iii. Determine dancers capable of rehearsing and performing in one's dance
 - iv. Select dancers for one's dance(s)
 - b. For Dancers
 - i. Provide availability
 - ii. Physically warm-up and stretch safely
 - iii. Learn pertinent information about the history and cultural context of dance forms
 - iv. Learn choreography of various choreographers
 - v. Perform choreography or improvisation for choreographers viewing
2. Rehearsals and Performance

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- a. For Choreographers
 - i. Attend and participate in own rehearsals, technical rehearsals, dress rehearsals, and performances
 - ii. Select audio accompaniment, if necessary
 - iii. Maintain rehearsal attendance
 - iv. Maintain rehearsal and choreographic notes
 - v. Warm-up and stretch
 - vi. Teach choreography
 - vii. Communicated about revisions and changes to the choreography
 - viii. Provide background information about the significance of the piece being created in relation to identity politics and/or social, cultural, and historical issues
 - ix. Document rehearsals through video and/or written notes
 - x. Assess artistic effectiveness of one's own developing dance
 - xi. Apply feedback from faculty and other knowledgeable individuals
 - xii. Identify and work toward goals for continued development of individual fitness and wellness as they pertain to the demands of the creative and rehearsal process
 - xiii. Identify healthy approaches to rest and nutrition
 - xiv. Select costumes
 - xv. Develop ideas for lighting with the lighting designer
 - xvi. Perform duties related to lighting, sets, costumes, and directing as assigned
 - b. For Dancers
 - i. Attend and participate in weekly rehearsals, technical rehearsals, dress rehearsals, and performances
 - ii. Warm-up and stretch
 - iii. Learn, practice, and perform all elements of a choreography, including musicality, rhythms, spatial pathways, and qualitative effort qualities
 - iv. Learn and practice revisions and changes to choreography
 - v. Apply feedback from choreographers and faculty
 - vi. Apply skills learned in dance technique classes
 - vii. Retain learned movement
 - viii. Assess one's own technical and artistic abilities
 - ix. Learn background information about the significance of the piece being created in relation to identity politics and/or social, cultural, and historical issues
 - x. Identify and work toward goals for continued development of individual fitness and wellness as they pertain to the demands of the creative and rehearsal process
 - xi. Identify healthy approaches to rest and nutrition
 - xii. Perform duties related to lighting, sets, costumes, and directing as assigned
3. Participate in organizational aspects of the Production. Options include:
 - a. Student Director(s)
 - i. Curating the dances for the concert
 - ii. Creating the program order
 - b. Assisting Technical Director
 - i. Laying Marley floor
 - ii. Rigging of lighting and technical equipment
 - c. Assistant Stage Manager
 - i. All duties related to managing the stage
 - d. Collaborating with or shadowing the Lighting Designer
 - e. Collaborating with or shadowing the Sound Designer
 - i. Creating a sound or musical score
 - ii. Edit music
 - iii. Learn how to run sound for shows
 - f. Costumes
 - i. Gathering costumes
 - ii. Designing costumes
 - g. Back of House or Running Crew
 - i. Lighting Crew
 - ii. Floor Crew
 - iii. Set crew

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- iv. Running the soundboard
 - v. Running the lightboard
 - h. Front of House Crew
 - i. House Manager
 - ii. Ushers
 - i. Publicity
 - i. Creating a poster design
 - ii. Social Media/on-line marketing
 - iii. Video clips as "pre-views"
 - iv. Email blasts
 - v. Postcard placement and/or mailing
 - vi. Pub Run
 - j. Programs
 - i. Program Order
 - ii. Organize Layout
 - iii. Collect Information about each dance
 - 4. Post-performance Analysis. Options include:
 - a. Analyze one's own development as a choreographer, dancer, or technician
 - b. Analyze one's own effectiveness in teaching and/or learning and/or performing and/or interpreting choreography
 - c. Analyze one's own productivity and accomplishments in rehearsals
 - d. Analyze the successful and perhaps less successful aspects of a finished dance
 - e. Evaluate skills acquired through lighting, set, costume, music, and directing duties performed
 - 5. All students must participate on the Strike Crew

Methods of Instruction

Method

Critique

Integration

On-going feedback of student performance given by the instructor throughout audition, rehearsal and performance processes. Verbal and written feedback will be used to encourage the development of appropriate etiquette, the achievement of personal health and self-developmental goals as well as nurture artistic and technical growth.

Method

Homework

Integration

Appraise and validate ways in which a healthful lifestyle, including good nutrition, adequate sleep and good dance practices impact strength, stamina, agility, stability, and promote overall fitness and endurance. Homework assignment(s) should require students to evaluate the reasonableness and attainability of personal health, wellness, artistic, and technical goals.

Method

Lecture

Integration

Lecture and guided practice of safe rehearsal and performance procedures will be used to develop knowledge of the roles and responsibilities of choreographers, performers, technicians, and student directors.

Method

Live Performance Viewing

Integration

Discussion and evaluation of choreography for its effectiveness and the performer's utilization of technical and artistic skills. Essential elements of dance productions (for example, choreography, movement performed, costume design, or accompaniment) will be a focus of analysis for their ability to successfully communicate meanings.

Method

Observation and Demonstration

Integration

Observation and demonstration of choreography created, taught and/or performed by student, faculty, or guest artist. Observation and demonstration will be used to further develop student skills, artistry, and etiquette.

Method

Discussion

Integration

Discussion of the historical developments of dance forms studied in rehearsals in relation to their cultural contexts and identity politics. Discussion will stimulate thinking about how the creation and performance of dance movement intersects with historical as well as current realities. This propels students to consider ways that their physical movement connects with largescale issues. For example, if a dance heavily utilizes jazz dance practices, a discussion about particular Africanist and Europeanist elements implemented would be merited. This discussion could be used to highlight the dissemination and mingling of these elements in the U.S.A. through historical developments such as the Great Migration and the Harlem Renaissance.

Method

Activity

Integration

Develop knowledge of various duties required of technical theater assistants through hands-on activities. Students will learn the duties and responsibilities of participating in a dance production as a technical theater assistant in relation to production elements such as lighting, music, costuming, crews, management, publicity, and programs.

Methods of Evaluation**Method**

Class Participation

Integration

Graded evaluation of duties performed in dance production based on knowledge of responsibilities, thoughtful completion of duties and timeliness. For choreographers, this may be based on aspects such as the ability to lead productive rehearsals, effectively develop and teach choreography, and cohesively manage various production elements (such as movement, lighting, costumes, props/sets, and sound). For dancers, this may be based on aspects such as etiquette demonstrated, the ability to learn and retain choreography, and the development of skills and artistry. For technicians, this may be based on aspects such as development of publicity or participation on a crew (lighting, set, costume, sound...).

Method

Class Performance

Integration

Assessment of student's participation within area of production based on effectiveness and utilization of skills specific to area of application (performance, choreography, technical theater) and overall growth during the creative process. For choreographers, this may be based on aspects such as the ability to effectively revise and edit choreography, the ability to apply feedback, and progress toward fitness and wellness goals. For dancers, this may be based on aspects such as the ability to apply skills learned in dance

technique classes, the ability to apply feedback, and progress toward fitness and wellness goals. For technicians, this may be based on aspects such as the ability to apply skills related to editing music, designing costumes, running the soundboard or lightboard, or acting as the House Manager.

Method

Final Performance

Integration

Assessment of student's application of feedback and direction given by the artistic director, based on individual performance. For choreographers this may be based on feedback and direction given on specific aspects of choreography (use of levels, stage space, spatial pathways, effort qualities...), costume design, accompaniment, lighting design, set design, and prop selection. For dancers this may be based on feedback and direction given on specific aspects of choreography performed (musicality, rhythms, spatial pathways, effort qualities...), performance of skills learned in technique classes (posture, poses, and actions appropriate to the style and dance form performed), and the development of technical and artistic abilities. For technicians this may be based on feedback and direction given on specific duties and responsibilities as assigned (such as for lighting crew, sound crew, or costume crew).

Method

Papers

Integration

Appraisal of student's implementation of goals for overall health, fitness and well-being as they pertain to the demands made by a concentrated creative, rehearsal and performance process, as assessed through self-evaluation. Students will be assessed on their comprehension of information such as the importance of warming-up and stretching safely as well as healthy approaches to rest and nutrition. Students will also be evaluated on how they are effectively working toward their goals and what more they could do.

Method

Self-Evaluation

Integration

Evaluation of artistic growth and skills gained through written self-evaluation that also scrutinizes how the student's experiences as a unique individual relate to social, cultural, or political issues addressed by a dance. Students will be assessed on their explanation of the maturation of their own technical and artistic abilities as well as how they personally connect with the meaning(s) communicated by the dance.

Method

Self-Evaluation

Integration

Evaluation of personal growth and skills gained related to organizational and technical operations of a dance production in a written self-evaluation. Students will be assessed on their ability to explain how they applied newly acquired knowledge and abilities to carry out duties and responsibilities required to stage a successful dance production.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Discuss the historical significance of styles that a choreographic work draws upon in relation to cultural practices, race, ethnicity, gender, sexuality, and/or power structures. Students will be evaluated on their ability to explain connections between the choreographic work and other issues of concern. For example, if a modern dance being created incorporates Africanist movement principles, students might be evaluated on their ability to identify Africanist principles incorporated. Students would also be evaluated on their ability to explain how these principles and the dance resonates with the work of important choreographers who are creating significant works in a similar vein that comment on largescale issues. In this case, Jawole Willa Jo Zollar could be one such choreographer, whose work, such as HairStories, confronts issues faced by African-American women as well as women of color in general.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Fully participate in all rehearsals scheduled in the role of either a dancer or choreographer. Students will be assessed on their ability to be on time; their treatment of everyone with respect and dignity; and their use of time to either teach/learn new choreography or review and polish previously learned choreography. They may also be assessed on their use of time to learn about and contemplate the significance of the piece in relation to the history it carries and to themselves as an individual.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a paper that substantiates the ways in which health, wellness and overall fitness goals were implemented and maintained over the course of the rehearsal and performance process. Students will be evaluated on their analysis of how those goals helped prepare and sustain them through the process of creating a dance concert from inception through realization (by means of public performance).

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read and analyze a chapter from "Choreography: Creating and Developing Dance for Performance" by Kate Flatt. This book analyzes processes and creative options utilized to develop choreography for stage performance. Students should prepare to discuss them in relation to the historical and/or cultural context of the dance style being utilized. For example, if students working on a modern dance piece read about the usefulness of improvisation in creating choreography, they might be evaluated on their ability to explain how this dance relates to radical choreographic processes utilized by relevant choreographers such as Merce Cunningham or Steve Paxton.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Organize, create, propose, and explain a program order after considering all dances produced for the dance concert. Students will be assessed on their ability to successfully negotiate issues such as the physical demands placed on dancers; the tone of dances; necessary costume, lighting, set, and other changes; the length of dances; and the length of the performance.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Students will analyze the creative process from casting auditions through the performance. Students will be evaluated on their written analysis of casting, weekly, technical, and dress rehearsals as well as the choreographic impact of at least one dance and the production elements utilized to create it. In addition to the movement staged, these elements may include costumes, lighting, set, props, and accompaniment.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Students will read and analyze a chapter from "Stage Management Basics: A Primer for Performing Arts Stage Managers" by Emily Roth, Jonathan Allender-Zivic, and Katy McGlaughlin. This book examines duties, responsibilities, and processes of stage managers of live productions, including dance productions. Students should prepare to discuss them in relation to the dance production being created. Students will be evaluated on their explanation of duties, responsibilities, and processes being carried out in this dance production that are examined in the book.

Course Materials**Textbooks**

Flatt, Kate (2020). Choreography: Creating and Developing Dance for Performance The Crowood Press ISBN: 1785006118

Emily Roth, Jonathan Allender-Zivic, and Katy McGlaughlin (2021). Stage Management Basics: A Primer for Performing Arts Stage Managers Routledge ISBN: 0367678314
King, Anthony (2019). The Dancers' Study Guide: A dance guidebook of dance history, health and fitness, performance lessons, tips and advice Faria Publishing Limited ISBN: 1916088724
Kish, Robin, Wilson Mendieta, Jennifer Backhaus, Marc Jordan Ameel, Samantha Waugh, Kerri Canedy, Todd Canedy (2023). Human Kinetics ISBN: 1718207867
Roche, Jenny and Stephanie Burridge (2022). Choreography: The Basics Routledge ISBN: 036789615X

Class Size Information

Class Size

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course supports and encourages the creation and staging of meaningful dance choreography. That meaningfulness stems from an awareness of identity politics and power structures. Students are made responsible for bringing aspects of social, cultural, and historical realities, especially those of the oppressed, to the stage. They are also challenged to increase their awareness of how dance can be a tool for communicating about politically charged issues in artistically effective manners. The fact that race, ethnicity, gender, sexuality, class, and other facets of identity help form the foundation of meanings communicated through movement and the body is reinforced throughout auditions; weekly, technical, and dress rehearsals; and performances. Students learn about and discuss this as the semester unfolds. They also have opportunities to reflect upon how their own configuration of identity politics as well as those of their peers relate to the dances of the production. Understanding that inclusiveness is an asset and diversity is welcomed and valued is imperative. This furthers the goal of students learning and strengthening their ability to address important issues through dance in an environment that creates equitable experiences and outcomes.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course relies heavily upon physical movement, tactile interactions, verbal commentary, and visual demonstration as common modes of communication in rehearsals. Written communication and video are regularly implemented outside of rehearsals. These diverse methods are utilized for both instruction of and feedback for students. They support diverse learning practices and encourage student success through a wide variety of learning styles, including visual, tactile, kinesthetic, verbal, rhythmic, and auditory learning.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student-to-student interaction is crucial to this course. Students teach one another choreography. Students review and refine choreography together. Students discuss the histories and realities of dance forms as well as their own experiences with one another. Students give each other feedback and encouragement. Quite literally, student-to-student interaction is a basis of creating a production of this nature.

Explain how the course will incorporate instructor-to-student interaction.

Instructor-to-student interaction is also crucial to this course as it is the instructor that guides students through the process of creating a dance production. The instructor provides verbal explanations, visual demonstrations, written communications, and tactile practices to instruct and give feedback to students. This is to ensure they grasp how to communicate meanings safely and effectively through dance.

Explain how the course will incorporate student-to-content interaction.

Student-to-content interactions unfolds in large part through student-to-student and instructor-to-student interaction. This is because students and the instructor provide instruction and feedback to students. Students learn information and choreography as well as develop their skills during rehearsals. Students practice and review outside of rehearsals to fully digest choreography and revisions to movement. Students also view video of rehearsals for the same purpose.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student-to-self interaction is also instrumental to student success in this course. Students continually assess their own mastery of choreography through such actions as watching oneself in the mirror and on video. Students also contemplate how they relate as an individual to the issues confronted by the choreography. Self-evaluation and self-reflection are crucial aspects of preparing for a public dance production, and students have the opportunity to put their thoughts in writing.



Key: 1176