



DAN-213: DANCE PERFORMANCE

Effective Term

Fall 2026

BOT Approval Date

01/15/2026

Discipline

DAN - Dance

Course Number

213

Course Title

Dance Performance

Short Title

Dance Performance

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 presents students with the opportunity to learn and perform a variety of genres and styles of dance created by faculty and invited guest artists, thus broadening their experience. Students will be given opportunities to gain skills in many areas of production, with a focus on the rehearsal process and ensemble performance.



Requisites

Other Enrollment Criteria

Other Enrollment Criteria

Audition and/or interview.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - 50.0301

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

Learning Objectives

Learning Objectives

Learning Objective

1. Demonstrate the ability to learn, rehearse and perform choreography.
2. Exhibit an appreciation of dance as a collaborative art form by actively participating in a rehearsal and choreographic process through its various stages.
3. Demonstrate professionalism through the practice of appropriate rehearsal and performance etiquette in relation to a diverse peer group.
4. Illustrate through rehearsal and performance an understanding of the physical and cultural aesthetics of more than one genre of dance.
5. Practice the ability to utilize costumes and props to enhance movement, choreography and character.
6. Build technical theater skills through active participation on the backstage crew or with setup and strike responsibilities.
7. Demonstrate technical and artistic growth as a performer in the areas of strength, coordination, rhythm, endurance and expression of diverse dance forms.
8. Illustrate performance preparation through growth in various dance techniques, application of those techniques, and performance style and artistry.
9. Examine growth as a performer through the experiences of this course, and/or critique a dance work from the concert in a journal or written paper.
10. Differentiate the different functions of dance including expression of self, culture, tradition, identity, religion, narrative, etc.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will practice professionalism during the creative process
2. Students will practice professionalism during tech rehearsals
3. Students will practice professionalism during production week

Content

Course Lab Content

1. Audition

a. Assessment of initial movement proficiencies, technique and kinesthetic awareness through placement audition.

- i. Analysis of skill level through dance audition- sequencing, technique, stylistic aptitude
- ii. Ability to take direction and/or make suggested corrections
- iii. Ability to learn movement quickly
- iv. Improvisation
- v. Expression
- vi. Confidence
- vii. Instrumentation
- viii. Attention
- ix. Clarity of movement
- x. Creativity and movement invention
- xi. Collaborative skills
- xii. Ability to apply direction given

2. Rehearsal Period

a. Rehearsal Etiquette

- i. Timeliness- Arriving with enough time to warm up before rehearsal begins
- ii. Preparation- Ability to retain and execute movement material
- iii. Cooperation- willingness to collaborate with choreographer and other dancers regardless of commonalities
- iv. Attention- commitment to choreography and choreographic process, focus during rehearsal
- v. Inter-personal skills to function as a productive ensemble
- vi. Investigation of movement and its ethnic origin
- vii. Exploration of choreographic themes and nature of movement
- viii. Application of feedback and direction from choreographer
- ix. Use of technical dance skills to deepen the impact of the choreography
- x. Ability to utilize props, costumes, sets or other dancers' bodies to develop character and movement quality/dynamics
- xii. Making choices
- xiii. Taking creative risks

b. Analysis of kinesthetic and choreographic elements:

- i. Body
- ii. Motion
- iii. Energy
- iv. Space
- v. Time

c. Showing of choreography

- i. Confidence
- ii. Projection
- iii. Artistry/Expression
- iv. Knowledge

- v. Awareness of composition and cultural origins, if applicable
- vi. Ensemble work

3. Technical Rehearsal Period in Theater or Studio

a. Tech Rehearsal

- i. Spatial modifications of choreography
- ii. Spacing rehearsal and choreographic adjustments to performance space
- iii. Entering and exiting from offstage
- iv. Finding light onstage
- v. Understanding sight lines
- vi. Projection of performance elements

b. Performance etiquette

- i. Timeliness
- ii. Preparation
- iii. Communication
- iv. Performing at one's highest level
- v. Respecting the audience
- vi. Respecting the choreography, choreographer, director and genre itself, including origins and traditions
- vii. Respecting fellow performers and collaborators regardless of commonalities
- viii. Remaining Positive
- ix. Prop and Costume Responsibility

4. Performance

a. Dancer safety and care of instrument (body)

- i. Warm-up
- ii. Cool down
- iii. Hydration
- iv. First Aid Supplies
- v. Communication

b. Performance dynamics

- i. Program order
- ii. Costumes- storage, tech assignments for costumes
- iii. Props- storage, tech assignments for props
- iv. Sets/set pieces- storage tech assignments for moving sets and pieces
- v. Strike- leaving the space better than it was

c. Wrap Up

- i. Critique of choreography from a live show
- ii. Critique of personal performance in a live show
- iii. Self-evaluation of student's audition-to-performance process and journey

Methods of Instruction

Method

Directed Study

Integration

Directed study of a choreographic motif led by instructor. Students will develop a motif provided by the choreographer using the elements of dance (Time Space and Energy). Student may be directed to learn culture-specific movement practices and become aware of their significance and origin.

Method

Experiments

Integration

Group or individual problem-solving experiments focused on the creation of new movement material, based on a choreographic theme or directive. Choreographers will use these to develop material and keep dancers personally invested in the material, utilizing their stories and backgrounds in both overt and subtle ways.

Method

Individualized Instruction

Integration

Corrections and feedback given to individual students on proper technique and execution, counts, timing and/or rhythms, musicality or performance qualities in relation to specific movement phrases.

Method

Observation and Demonstration

Integration

Student observation of instructor-led demonstration of choreography, followed by student performance of demonstrated material. Student learns to filter movement material through their senses with increasing speed and clarity.

Method

Papers and Reports

Integration

Self-evaluation of participation during the creative process and of individual performance, including success in practicing professionalism in the studio, tech rehearsals and production week. Student learns to ruminate on and then verbalize the skills they have been gaining throughout the process, consciously and otherwise, reinforcing that dance is more than a physical practice.

Methods of Evaluation**Method**

Class Work

Integration

Class work evaluated based on students' rehearsal performance. The following will be considered: punctuality, reliability, ability to take direction and follow instructions, collaboration with other dancers, investment in building an inclusive community, suspension of biases, willingness to work, focus and creativity.

Method

Final Performance

Integration

Evaluation of final performance based on students' growth and commitment throughout the rehearsal and performance process. This paper should follow the directives of the writing requirements assigned and demonstrate critical thinking and honest self-evaluation concerning student's performance and adaptation to the cultural movement tradition that might be inherent in the choreography.

Method

Self-Evaluation

Integration

Evaluation of paper is based on student's ability to self-critique and employ introspection regarding personal performance, professionalism, participation and growth over a semester working with a diverse group of peers, faculty and guest choreographers. Evolution of cultural awareness should be addressed. Demonstration of critical thinking, and appropriate content and form, including grammar, syntax and organization will all be considered in this assessment.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Learn a movement phrase provided by the choreographer.

Manipulate this phrase twice to create two unique variations of that phrase.

Perform your well-rehearsed, completed variations.

*Instructions for variations might be provided by choreographer or left to the student's imagination.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Learn, rehearse and perform movement material given by the choreographer with clarity, confidence and understanding of direction, tempo and other aspects of Time Space and Energy as directed by choreographer.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Prepare for rehearsals and performances ahead of time, utilizing the choreographic directions provided for you. Review phrases mentally and physically with attention paid to tone, spatial orientation and timing, as well as the directives and intentions given to you by the choreographer.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a three-page self-evaluation of your participation and performance throughout the creative process and production of the concert, focusing on personal growth, challenges and victories. This paper will discuss your personal journey from audition through performance. sample questions include: What was your greatest challenge in learning and performing the dance(s) you were in this semester? In what ways have you grown as a result of working with faculty and/or guest choreographers, and how has this experience broadened your dance horizons in regards to technical and performance skills? How has your thinking about different aspects of shared culture been affected by this process? Do you feel as if your view of the world has shifted as a result of your introduction to new ideas, artistic or thematic, from your choreographers and/or peers?

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Find and read an article that relates to the genre of dance you are engaged in by or about an established choreographer working in this genre currently or historically. Possible subjects or authors include Fatima Robinson, Parris Goebel, Bill T. Jones, Twyla Tharp, Deborah Hay, Steve Paxton, Jose Limon, Yvonne Rainer, Anna Halprin, Savion Glover, Meredith Monk, Katherine Dunham, Merce Cunningham, George Balanchine, Crystal Pite, Sylvie Guillem, Pina Bausch, Joe Goode, Jawole Willa Jo Zollar, William Forsythe, Jiri Kylian, Eiko and Koma, Miguel Gutierrez. Articles and student reflections will be used in rehearsal process discussions and collaborations.

Example- Yvonne Rainer's scores-<https://www.getty.edu/publications/scores/08/commentary/>

Course Materials**Textbooks**

Performance Psychology for Dancers
by Dave Collins, Aine MacNamara, Erin Sanchez
ISBN: 178500798X
ISBN13: 9781785007989
Release Date: January 2021
Publisher: Crowood Press (UK)

Foundations for Performance Training
Skills for the Actor-Dancer
by Cara Harker
ISBN 9780367711801
234 Pages 43 B/W Illustrations
Published April 28, 2022 by Routledge

Class Size Information

Class Size

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

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

The dances and choreographers are always from a variety of backgrounds and traditions, drawing upon multiple genres and cultural foundations, so students learn about others' cultures and experiences by engaging in their art forms directly. Sharing the classroom and studio with a diverse peer group increases their curiosity about and understanding of persons unlike themselves. A diverse group of choreographers brings aspects of social, cultural, and historical relevance into the studio and onto the stage. The dancers have an opportunity to participate in works that challenge their physical and mental comfort zones, often learning about unfamiliar traditions and interests in the most basic human way, through the body, our most fundamental commonality. Inclusiveness and diversity in persons and topics are welcomed and valued at every stage of the process, from audition to strike. Completing a several-month process of building an artistic experience together creates bonds and unlikely friendships that often last indefinitely.

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

Students apply practical skills to learned choreography and, dependent on the pieces they are in, gain knowledge about unfamiliar cultures and movement practices. They are called upon to engage in critical thinking in relation to the physical demands, personal interactions, honest critique and emotional maturity required by the process. Instruction is achieved through demonstration, discussion, the sharing of writings and video, and tactile correction. Evaluation is dependent on the student's success within the parameters of their personal challenges and strengths, which are widely varied in a course like this. The process supports and champions a wide variety of learning styles, including visual, verbal, auditory, tactile and kinesthetic learning. Embracing a diversity of student experience and ability yields a more textured, engaging performance with more personal resonance for practitioner and audience.

Interactions

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

Students collaborate on artistic projects, navigate conflicts and switch roles frequently, fostering trust and community. Students communicate with each other in and outside of the studio.

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

Students must communicate openly and transparently with instructor and take recommendations under advisement. Instructor must clearly define expectations for the studio and the stage to be fulfilled by the students.

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

Students must utilize technique and creativity in learning unfamiliar ideas and material and inhabiting them completely by the time the piece moves from rehearsal to performance. Students must embody the choreographers material completely to enable a successful outcome at the concert.

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

Students must accept a fair amount of responsibility and accountability, move through challenges both physical and emotional, and inhabit a performing body under scrutiny, boosting self-reliance, "grit" and self-esteem. Participating in the months-long experience of putting on a concert of original material is a journey that replicates that of life itself, students never come away unchanged.

Key: 1177