



DAN-216: MUSICAL THEATER PRODUCTION: DANCE

Effective Term

Fall 2023

BOT Approval Date

10/13/2022

Discipline

DAN - Dance

Course Number

216

Course Title

Musical Theater Production: Dance

Short Title

Musical Thtr Prod: Dance

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 for the presentation of a musical. Students will learn the fundamentals of preparation of a production including: rehearsal technique, dance movement, acting, music, dramatic text, and technical theater.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

By audition and/or interview.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0509 - Musical Theatre.

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

CSU Area(s)

IGETC Area(s)

Learning Objectives

Learning Objectives

Learning Objective
1. Actors/dancers:
2. Practice group choreography, movement, and blocking.
3. Develop ensemble skills and proper etiquette regarding on stage behavior appropriate for ensemble members.
4. Demonstrate ability to maintain and follow rehearsal and performance schedules and requirements.
5. Demonstrate the ability to learn, retain, and perform choreography in ensemble numbers.
6. Perform choreography with accurate rhythms and tempos.
7. Demonstrate appropriate characterization and dynamic expressions of choreography in ensemble dances.
8. Utilize choreographic skills to develop movement appropriate to a minor choreographic character.
9. Construct movement driven acting through choreographic, script and character analysis with attention to the social-cultural impacts and histories of oppression related to the specific character.
10. Utilize choreographic skills to develop movement appropriate to a featured character.
11. Identify and fulfill the skills of a leading actor noting histories of privilege and/or exclusion related to the identity of the character.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will consistently stick to a task.
2. Students will engage in inclusive, respectful conversation with others.
3. Students will engage in multiple and simultaneous outcomes and activities.

Program Learning Outcomes

Learning Outcome
1. Students will apply knowledge and skills gained to new and varied situations through dance expression.
2. Students will develop an awareness of the history, diversity, and cultural significance of dance.
3. Students will discover and evaluate movement through the use of aesthetic tools gained.
4. Students will 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.

Civic

Personal

and Professional Responsibility

Content

Course Lab Content

1. Dancers/Actors:
 - a. Audition process
 - i. Analysis of skill level through dance audition
 1. Sequencing
 2. Technique
 3. Stylistic aptitude
 4. Ability to take direction and/or make suggested corrections
 5. Clarity of movement
 6. Ability to work rhythmically and in-time with the music
 - ii. The actor's state of mind/the dancer's state of mind
 - iii. Focus and concentration
 - iv. Journaling for self evaluation and reflection
 - b. Course overview and expectations
 - i. Backstage etiquette
 - ii. The actor's state of mind/the dancer's state of mind
 - iii. Focus and concentration
 - iv. Journaling for self evaluation and reflection
 - c. Rehearsal schedule and requirements
 - i. Rehearsal Etiquette
 1. Willingness to collaborate with choreographer, director, and other dancers
 2. Commitment to choreography and choreographic process
 3. Focus during rehearsal
 4. Inter-personal skills to function as a productive ensemble
 - d. Exploration of choreographic themes and nature of movement

- i. Application of feedback and direction from choreographer and director
- ii. Use of technical dance skills to deepen the impact of the choreography
- iii. Ability to retain and execute movement material
- iv. Rhythmic interpretation and musicality
- v. Ability to understand the relationship between the dance numbers and the script
- vi. Understanding the relationship between danced numbers and the music
- vii. Understanding the relationship between movement and character development
- viii. Ability to utilize props, costumes, sets or other dancers' bodies to develop character and movement quality/dynamics
- e. Script analysis
 - i. Read-through of script
 - 1. the related historical era will be analyzed and discussed to include an awareness of the social/cultural milieu of the specific historical era, specifically in terms of racial impacts and oppression.
 - ii. Discussion of character objectives
 - 1. exploring aspects of the characters will include an awareness of the culture, race, ethnicity, sexuality, and gender identity of each character and how the specific oppressive policies, systems, and biases of the related historical era impacted these identities.
 - iii. Discussion of presentational style
- f. Warming up the voice and body for rehearsal and performance
 - i. Discussion of stage fright
 - ii. Discussion of public solitude and duel consciousness
 - iii. Discussion of the importance of a physical warm-up
- g. Blocking rehearsals
 - i. Understanding character movement
 - ii. Determining meaningful gesture
 - iii. Determining meaningful motivation
 - iv. Interacting with other characters
- h. Memorization of lines and actions
 - i. Maintaining professional performance level
- j. Technical rehearsal
- k. Public performances

Methods of Instruction

Method

Activity

Integration

Rehearsal and performance of dance numbers/chorus work. This may include solo dances, duets, trios, quartets or large group (production) numbers, and may involve partnering skills and/or unison dancing.

Method

Directed Study

Integration

Directed study of theatrical production through instructor led exercises to include choreographic analysis in relationship to script analysis, character development, and performance techniques, with attention to the racial and social impacts related to the characters and specific historical era. This will be followed by instructor evaluation and feedback.

Method

Discussion

Integration

Instructor led discussion of production goals, purpose and process, with focus on rehearsal and performance schedules and requirements.

Method

Film/video Viewing and Discussion

Integration

Dance rehearsals may be recorded and played for student dancers for the purposes of feedback, critique and corrections.

Method

In-class Exercises

Integration

Students learn choreography for production numbers to be performed in the show, as taught by the choreographer and/or dance captain, including appropriate expression and character development and analysis as indicated by the script. Attention to the historical environment in terms of race, gender, and sexuality should be analyzed for its impact on the character. The use of expressive qualities appropriate to the needs of the show, especially in relation to their individual character and his/her contribution to the story, will be a focus.

Method

Observation and Demonstration

Integration

Observation and demonstration of the ability to play in the ensemble/a minor character role/principal character role within a musical theater production through live-performance opportunities.

Method

Papers and Reports

Integration

Papers and reports to include script and movement analysis, historical analysis focused on histories of exclusion and privilege, character development, and student observation of performance process, followed by instructor feedback.

Methods of Evaluation**Method**

Class Performance

Integration

Ongoing instructor and/or director verbal feedback on knowledge of the choreography, corrections utilized, character development, historical impact, ensemble work, and individual performance.

Method

Final Performance

Integration

Instructor feedback and written assessment of student performance based on all aspects of the production, including blocking, choreography, individual characterization and ensemble work.



Method

Class Work

Integration

Instructor led single or group discussion/critiques based upon student and instructor observation of all aspects of the production. Special attention should be given to the historical era of the work and the systemic oppressions and impact on the characters.

Method

Projects

Integration

Graded evaluation of student journaling including relevance of entries in regards to the following: choreographic integration in relationship to the development of characterization, individual performance, and ensemble work.

Method

Self-Evaluation

Integration

Instructor assessment of self-evaluation discussing overall achievement of course objectives, especially in regards to characterization and historical impact expressed through dance, and individual performance as a member of the ensemble. Papers should be well-organized, include a thesis with a strong focal point, substantiation of points made, and a strong conclusion. Ideas presented should include a discussion on the student's overall growth as a dancer and performer.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

You will be expected to read and analyze the script for the production. This work will prepare you for the final capstone project, but is meant as character development and understanding. The analysis will include:

- a. analysis of the historical period, place, time, race, ethnicity, year and socio-economic state of the characters
- b. working off a handout, a character analysis for their character, which will consist of, but is not limited to: heredity, race, environment, temperament, employment (if any), personal habits, health and age

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative



Assignment

Develop a journal over the course of the semester that includes personal observations, reflections, analyses, and evaluations of your character growth and the rehearsal process. The journal may be typed or hand written; must be legible.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

The capstone project for this course culminates in a public performance. You will perform your character and related choreography for this public performance, demonstrating proficiency in all related elements.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Choreography: learn choreographic movement at current rehearsal, practice the choreography at home, and demonstrate basic competency in this movement at the next rehearsal.

Course Materials**Textbooks**

Deer, Joe and Dal Vera, Rocco (2021). Acting in Musical Theatre: A Comprehensive Course 3rd Edition Taylor & Francis. ISBN: 9780367233280

Palmer, Chris (2019). Voice and Speech for Musical Theatre: A Practical Guide Methuen Drama. ISBN: 978-1350011250

Other Resources

Script varies depending on play being produced

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.

As students read through the script, aspects of the characters and the related historical era will be analyzed and discussed. This will include an awareness of the culture, race, ethnicity, sexuality, and gender identity of the characters and how the social/cultural milieu of the specific historical era impacts these identities. Additionally, the students' individual identities come into play as they embody the dancing and the characters. Diverse students are welcomed, respected, and honored as they learn and participate in the work of this course and take on similar or contrasting identities of the characters and related movement. Mindfulness of the systemic barriers and social oppression that impact some students based on race, gender identity, disability, etc. will be considered with an eye toward reducing harm and creating equitable experiences and outcomes.

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

This course utilizes written scripts, musical scores, music, movement, and discussion to deliver the content. These diverse learning modalities provide multiple points of access to the material, allowing students to excel given their individual learning styles, proclivities, and strengths. Students may find their way to a successful completion of course content (character development, choreographic expression, and performance) through reading, listening, singing, dancing, or discussion. Assignments and instruction rely on multiple senses, including the often undervalued kinesthetic and embodied learning modalities. Courses in the performing arts inherently engage multiple intelligences and learning styles and provide a unique educational platform for all, including those students who may not excel in traditional learning environments.

Interactions

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

Student interaction is built into this course. Students work together when reading scripts, practicing lines, learning and rehearsing choreography, and when learning the music for the show. They discuss the scenes together, bounce ideas around about their characters, offer each other feedback, help each other remember choreography, notes, and direction, and provide support to each other throughout the process.

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

The instructor directs the students in every aspect of this course and in every class. Specific instruction on details related to the script, dancing, singing, blocking, stage etiquette, etc. is provided as well as feedback and direction related to performance techniques and skills. Discussions are also facilitated to support the overall success of the students and the show. The majority of the instruction is verbal, so instructor to student interaction is extensive and direct.

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

The content for this course lives in the script, the choreography, and the music. Students directly interact with this content multiple times per week. They read and enact the script, they learn, rehearse, and perform the choreography, and they read the musical score and sing. The content is realized through all of these modalities.

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

Students in DAN 216 are continuously self-evaluating and considering their performance as they rehearse over the course of the semester. They must reflect on what they are learning and how they are applying that learning in order to improve and hone their skills. They are motivated to do this self-work as their exam is a public performance. Students will also reflect in a journal and/or self-reflection essay.

Key: 1179