**Instructor:** Clarence Brooks **Course Number:** DAA 3214 Associate Professor & Director of Dance **Section Number:** 001

**Office:** AL 124 (Bldg. 9) **Class Time:** MW 2 PM – 3:20 PM **Office Hours:** TR 1:30 PM-­‐4:30 PM **Class Location:** AL 130 (Bldg. 9)

**Phone:** 561.297.3810 **Semester: Spring 2016**

(Department of Theatre and Dance Office/AH 114) **Prereq:** DAA 2200 or permission of instructor

**Email:** [Clarence.Brooks@fau.edu](mailto:Clarence.Brooks@fau.edu) **Credits:** 3

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## Required Equipment:

Ballet slippers, dance/exercise wear, two (2) tennis balls, and yoga mat

## Required Text:

None

## Recommended Text:

Ballet: Beyond the Basics by Sandra Noll Hammond Ballet Basics by Sandra Noll Hammond

The Technical Manual and Dictionary of Classical Ballet by Gail Grant The Muscle Book by Paul Blakey

The Dancer Prepares: Modern Dance for Beginners by James Penrod and Janice Gudde Plastino

## Course Prerequisites/Corequisites:

Ballet 1, Modern 1, Jazz 1, audition, or permission of instructor

**Forms:** (required)

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

## Course Description:

This class is an intermediate/advanced level ballet course. This course is composed primarily of movement (performance as opposed to lecture) and will include movement projects, theory, observation, learning and performance of dance(s). Some dance history and anatomy for dancers will be taught. 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; observing dance; learning vocabulary and terminology; written reactions to dance videos and live professional dance performances (and if possible master classes); movement evaluations and written examinations. (In reference to writing, see Student Handbook or University Catalog about cheating and plagiarism.)

## Course Objectives:

The purpose of this class is to learn more about dance; to improve body awareness, alignment/placement, and technique; to learn basic dance history and anatomy; to learn to appreciate the art form of ballet.

## Course Requirements:

|  |  |
| --- | --- |
| Class participation and performances | 80% |
| Movement and Written Projects | 10% |
| Quizzes and examinations | 10% |

**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, voting, and (your) death. ALL OTHER ABSENCES are just ABSENCES. Documentation on official letterhead must be supplied in advance of absence(s).

Punctuality, consistent attendance, and physical participation are mandatory:

 Students arriving late to class and/or leaving class early are considered tardy;

 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.

If you are late to class or injured, you must sit out and complete the Sitting Out of Class Observation Form that is located under Contents on Blackboard. The completed form must be received via email prior to attendance in the next class.

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.

In the event of severe weather or campus emergency, please reference the FAU phone mail or website. Please be certain that you have registered your emergency contact information (your preferred email and phone) with FAU so that you can be alerted and updated in a timely manner by FAU officials.

Students are responsible for assignments given during absences; consult Blackboard and classmates for assignments (due upon return to class) and Blackboard. (Check Blackboard on a regular basis for assignments, announcements, etc.)

If the professor has not shown up for class by 15 minutes into class, students are free to leave but be certain to check Bb for notices or assignments.

## Decorum and Dress Code:

IN CLASS:

The studio is a safe space for all. There is no tolerance for conduct and behavior that endangers or inhibits another person or the work environment. No gum chewing, food or drink 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. 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 clean your clothing.

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 (non-­‐baggy sweats are fine)  Sports or support bra as needed for females

 Dance belt for males

 Wear ballet slippers on your feet

 No jewelry, belts, suspenders, or hats  Hair must be pulled up off the face.

(Infractions are considered tardiness and will affect attendance grade.)

OBTAINING A LOCKER:

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

Bring your own lock and follow the printed procedures for obtaining a locker. You will need two 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 other card contains the information above as well as your contact information and the combination and is submitted to the Locker Room Manager, Clarence Brooks. (See examples below.)

More than one person can share a locker and all of the same information for all users must be on the index card.

ALL LOCKS MUST BE REMOVED AT THE END OF THE SEMESTER.

Post this on the note card on the locker:

Jon-­‐Jean Dough Course(s): 7R

Modern Dance 1 – Spring 2012

Post this on the note card to be submitted to Locker Room Manager, Clarence Brooks:

Jon-­‐Jean Dough Locker Number: 7R

Modern Dance 1 – Spring 2012 [jjdough@fau.edu](mailto:jjdough@fau.edu) 561.954.3050

Combination: 34-­‐28-­‐36 (or give me a copy of the spare key)

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 devises. Recording devises 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

Examination I, a midterm examination, will cover all materials covered in the course up to mid-­‐term. Your final examination, Examination II (See University Final Examination Schedule [http://www.fau.edu/registrar/schedule/FinalExamSchedule.php),](http://www.fau.edu/registrar/schedule/FinalExamSchedule.php)) will cover materials from the second half of the course; *it will not be a comprehensive examination*. All examinations will be given via Blackboard. Make-­‐ups will only be granted at my discretion and only for very good reasons, which will be defined by me. (For the record, make-­‐ups have never been granted.)

A syllabus examination (which will include questions culled from the forward, preface and introduction of the textbook for this course) will be administered via blackboard to acquaint you with taking online examinations (See important dates at the end of syllabus). Read and study this entire document.

## Performances & Written Assignments:

You are required to see three (3) live, professional dance performances two of which must be FAU Repertory Dance Theatre Ensemble and Dances We

Dance: Spring Fling. (Highlighted in red font at the end of the syllabus.) (See [www.fauevents.com](http://www.fauevents.com/) and posters on the dance bulletin board for more information.) You can find examples of approved professional dance performances posted on the dance bulletin board located across the hall from AL 130/the dance studio, at the end of this syllabus, and on Bb.

Check the dance bulletin board for notices of additional professional dance performances, master classes, workshops, auditions, and other pertinent dance and dance-­‐related information. It may be helpful to check the web sites of presenting organizations, dance companies, and choreographers to garner insight into each of the companies that you see prior to the performances and definitely prior to completing your interview, paper, questionnaire, and/or examinations.

Questions on the examinations and/or questionnaires, which will be comprised of multiple choice, matching, true false, and short answer essay questions, will be posted on Blackboard (Bb) under Course Documents. Be sure to properly quote your sources.

Write a two to four (2 – 4) page paper on one of the performances (excluding Dances We Dance). Late work will always be accepted but penalties will incur

– usually 10 points off final score per week of tardiness.

The 10-­‐15 minute interview will be your responses to my questions about one of the performances you viewed. Complete your interview as soon as possible and complete your interview as soon after you attend your performance. The other performance requires turning in the ticket stub stapled to the program with notes on the performance. There will be no interview or written assignment for Dances We Dance but you will have to respond to questions on the final examination about that performance.

## Alternative Assignment: Video Performance Synopsis

If you miss or cannot attend a live performance, two videos/DVD’s of professional dance performances will suffice (2 videos/DVD’s per live dance). The highest points earned for an alternative video assignment is 80%. Sources for dance videos/DVD’s are: FAU Wimberly Library Media Center, public/private libraries, and video/DVD rentals and/or sales (i.e. Blockbuster, Netflix, grocery stores, etc.). Do not watch an instructional dance video, a dance movie, a musical or a documentary. ONLY a synopsis of

a professional dance performance will be accepted. Do not watch a movie musical, instructional tape, or documentary or you will receive an automatic F.

In preparation for the interview you should know the name of the company, performance venue, and the names of the dances, choreographers, composers and principal dancers – if applicable.

Write a two to four (2 – 4) page paper on each of the videos. In your own words, write a synopsis of each piece (if the concert is a mixed bill) or each act or scene (if the performance is an evening-­‐length piece). The synopsis should state the name of the company, performance venue, and the names of the dances, choreographers, composers and principal dancers – if applicable. (If the cast for the dance is composed of the entire company or a large number of dancers, simply stating “ensemble” will suffice.

## 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.fau.edu/library/ecollect\_search/?filter=D);](http://www.fau.edu/library/ecollect_search/?filter=D)%3B)

1. Select the first or second title "Dance in Video"; and
2. Browse or search for titles, genres, dances, choreographers, dancers, etc.

## 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)*;

1. Your verification is your four digit birth month and day, e.g. March 4th would be 0304; and after this,
2. Follow the “On-­‐campus users” instructions above.

## Code of Academic Integrity (University Regulation 4.001):

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 https://[www.fau.edu/ctl/4.001\_Code\_of\_Academic\_Integrity.pdf](http://www.fau.edu/ctl/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/)

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

## Grading:

Students are expected to work to the limits of their abilities and to demonstrate understanding of all information discussed in this course. Grading is according to the FAU grading scale:

<http://www.fau.edu/registrar/gradesys.php>

(FYI: C -­‐ C+ = good; B-­‐ -­‐ B+ = very good; A-­‐ -­‐ A+ = excellent)

Late work is always accepted because any grade is better than a zero. Penalties do apply to all late work: 10 points off per week after due date. Extra credit work is not offered.

# PAPER REQUIREMENTS

Attend a dance performance and experience a nonverbal art form; then translate that experience into words. Write 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.

## 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:

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 Clarence Brooks

*Appreciation of Dance (DAN 2100-­‐001)*

June 10, 2015

## 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(s)? 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(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’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.

## GPS (Grammar, Punctuation, and Spelling) 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*…”

## Contacting the Professor:

EMAIL

 Greetings and salutations:

* Dear Professor or Hello Dr./Ms./Mr. Jon-Jean Dough
* Sincerely, Jon-Jean Dough, FAU nursing major;

 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;

 Always identify yourself (full name, class, section and meeting times);  Always place a pertinent title in the subject line:

* Subject: Performance Paper #1; and,

 On a weekly basis, empty your trash of all deleted mail to prevent bounce backs.

IN PERSON

Office hours are TR 1:30-­‐4:30 in AL 124.

**Course Overview:**

**WEEK 1 –** Introduction and review of the fundamental principles of ballet technique; adding port de bras; and discussion of the Four E’s; and injury prevention/maintenance.

**WEEK 2-4 –** Technique Classes: Addition of more intermediate and/or advanced level barre vocabulary and terminology.

**WEEK 5-7 –** Technique Classes: Longer and more challenging center floor phrases and movements adding épaulement, adagio, sautés, and pirouettes.

**WEEK 8-12 -** Technique Classes: Focus on petite and grande allegro with *batterie*; discussion of locomotive verses *sur la place*; elements of *pas de deux*.

**WEEK 13-16 -** Technique Classes: Elements of artistry dancing/performing and other dance-related careers; looking at the historic origins of the various balletic styles; addition of contemporary ballet styles of new choreographers.

## Important Dates:

|  |  |
| --- | --- |
|  | **DATE TIME** |
| **MLK Jr. Holiday** | **January 19 ( NO CLASSES)** |
| ***Boston Camarata*** | ***January 21 ( 7 pm, University Theatre)*** |
| **Syllabus Examination** | **January 22 - 25** |
| ***Dances We Dance Dancer’ s Audition*** | ***January 30 ( 12 - 2: 30, AL 130)*** |
| **Examination # 1** | **February 4 & 5** |
| **FAU Repertory Dance Theatre Ensemble** | **February 27 & 28** |
| **Spring Break** | **March 2 – 8 ( NO CLASSES)** |
| ***Dances We Dance Showcase Audition*** | ***March 13 ( 12 - 2: 30, AL 130)*** |
| **Examination # 2** | **March 18 & 19** |
| **Dances We Dance** | **April 24 - 25** |
| **Examination # 3** | **April 24 – 27** |

**Final Statement:**

The professor views syllabi as educational contracts between the professor and students. Every effort is made to avoid changes to the course schedule and syllabi, but the possibility exists that unforeseen events may make schedule and syllabi changes necessary. Students will be notified in a timely manner via email, Bb, and inclass announcements if the professor deems it necessary to make changes. Please remember to check your FAU email regularly.