Syllabus: dance performance (danc 1151) 21091 and dance theatre lab (danc 1022) 23608 Spring 2018

Instructor: Lisa Smith, lisas@utep.edu, FOX M 200

Class meets: Friday, 3:00-5:20 pm, or as needed

Instructor’s office hours: TR 10:30 – 12:00 or by appointment

Class location: Fox Fine Arts 452

“Technical perfection is insufficient. It is an orphan without the true soul of the dancer.”

Sylvie Guillem

about the course: Dance Performance fulfills the technical, performance, and service requirements for a dance major. While there are multiple performing opportunities, the course also deals with other aspects of performance like front-of-house and backstage responsibilities, adjunct organizations (like Desert Dance), as well as other performance-related activities and service based work such as volunteering and interning. Students are assigned various projects and may also seek out opportunities, thus will not all work together in the same areas throughout the semester. Assignments are based on which students meet the needs for a specific project. This is not a course for casual performing; it is designed to be an intensive workshop course.

We will meet on Fridays at 3:00 in the early part of the semester. As your hours/rehearsals become scheduled it may not be necessary to meet every week. You are expected to attend all meetings, rehearsals, demonstrations, and work assignments. Dancers in the teaching and professional performing fields exhibit a high degree of professional responsibility, and this course is part of your training in understanding and meeting these responsibilities. You will be graded on how you meet your responsibilities.

“To dance is to be out of yourself, larger, more powerful, more beautiful. This is power, it is glory on earth and it is yours for the taking.” Agnes de Mille

This semester we will work on one major production: Carnevale de Danzas, the faculty main stage performance scheduled for February 2017, The Senior Capstone Performance, and additional, smaller projects throughout the term will round out performing opportunities. Dinner Theatre productions and crew work also count toward Dance Performance hours.
The Senior Capstone concert is scheduled for the weekend of May 3, 4, 5, and 6.

Auditions are mandatory for all Dance Majors unless you are cleared through your instructor.

**Performers** are those students cast in a piece for a major upcoming concert. If you are cast in Iconic Pop, this will complete your requirements for Dance Performance.

**Technicians** are those students not performing in a large concert. You will be assigned a technical role. Technicians should meet one on one with the instructor to discuss technical placements. You may also earn credit by being cast in the Capstones and in other small performance opportunities.

Responsibilities during the term are divided as follows:

**Performers**
- must check email every day (both your UTEP email and Blackboard).
- are required to attend all rehearsals.
- must personally inform the choreographer or stage manager of any absences. Informing the stage manager through another dancer will result in the loss of one letter grade for the missing dancer.

**Technicians**
- must check email every day (both your UTEP email and Blackboard).
- **must complete 40 hours of technical work.** This may include lighting, stagecraft, costume construction, box office support, departmental recruiting, or work with Desert Dance.
- must be responsible for the documentation of your hours. This means keeping a consistent record, to be signed by the area coordinator, and delivered to the instructor.

"I do not try to dance better than anyone else. I only try to dance better than myself."

*Mikhail Baryshnikov*
additional projects Administrative duties such as writing and publishing a newsletter, designing and producing flyers for various activities, and facilitating program events are also ways to earn your hours. You will be notified of other performance opportunities as they arise.

Grading is based on attendance, fulfillment of the required technical hours, and overall commitment to and participation in the performance or project.

For performers, grading is based totally on your fulfillment of your responsibilities as a performer. This is partially a subjective evaluation of the performer’s commitment to and participation in the rehearsal and performance process.

For technicians, grading is determined as follows:

Fulfillment of technical hours—70% Each set of ten fulfilled hours is worth one letter grade (for this portion of the grade). For example, if you complete only six hours, you will receive an F for this portion of the course grade. 20 hours=D; 40=C; 50=B; 60=A.

Participation and attendance—30% This is a subjective evaluation of the technician’s commitment to and participation in the technical process. Area coordinators will be contacted for their feedback.

Hour logs - Both performers and technicians must keep track of their technical hours. Logs are always available in the manila folder on the bulletin board outside 452 or online in Blackboard. If the folder is empty, let me know ASAP. All entries must be signed by the party in charge, be it the choreographer or the area coordinator.

Logs are due for performers on February 28, and twice for technicians, March 2 and again on Monday, May 7.

Attendance policy As this course serves as a training ground for the professional arena, your final grade will be assessed by how well you met the rehearsal and performance criteria previously agreed to by all parties. Your participation grade could easily be affected by an absence. Professionals do not miss rehearsals and are not late for rehearsals. You may be removed from any dance piece or production assignment if the choreographer/stage manager/area coordinator believes that your absence negatively impacts the rehearsal, performance, or production process, and your grade will be lowered to reflect this removal.

“You have to love dancing to stick to it. It gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in museums, no poems to be printed and sold, nothing but that single fleeting moment when you feel alive. It is not for unsteady souls.”

Merce Cunningham