

I. CATALOG DESCRIPTION:

- A. Department Information:
Division: Humanities
Department: Speech and Performing Arts
Course ID: DANCE 206x4
Course Title: Dance Production
Units: 4
Lecture: 2 Hours
Laboratory: 6 Hours
Prerequisite: None

- B. Catalog Description:
Instruction and analysis of all aspects of dance production including organizing a dance production; publicity and marketing; budget; theatrical and dance lighting; set design; costumes and makeup; and instruction in elements of physical theater, such as stage terminology, stage directions, and roles of theatre personnel. This course may be taken four times.

Schedule Description:

Instruction and analysis of all aspects of dance production, including choreography, budget, publicity, costumes, stage directions, and set design. This course may be taken four times.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course the student should be able to:

- A. Comprehend and analyze the basic concepts of dance production, including choreography, rehearsal, musical accompaniment for dance, basic theatrical design, production management, and development of performance capabilities and techniques
- B. Complete and successfully perform a choreographed dance presentation for the public in a theatrical setting
- C. Recognize and correctly use stage terminology
- D. Distinguish the roles of each of the persons on production staffs and crews.
- E. Develop and implement a publicity plan/schedule.

The course may be repeated four times. Each time the student takes the course, he or she is given assignments of greater responsibility. For example, during the first time a student takes the course, he or she may choreograph one dance segment of a production. By the fourth time the student takes the course, however, he or she may serve as the lead choreographer and provide the artistic vision for the production as a whole.

Students may also fulfill non-choreographic roles in the production. For example, the first time a student takes the course, he or she may work on costuming. The second time they take the course, they may work on publicity. By the fourth time a student takes the course, he or she may run the marketing and publicity campaign for the entire production.

IV. COURSE CONTENT:

- A. Choreography – a review
- B. Structure versus freedom
 1. Need for form
 - a) Artistic principles
 - b) Ability to communicate to an audience

2. Freedom to explore fully
 - a) Authenticity, developing a personal voice
 - b) Developing trust
- C. Safety in the dance space
 1. Developmental stages of the choreographer
 - a) Spontaneity
 - b) Organization
 - c) Unity
 - d) Unique expression
 2. Looking at professional choreographers
 - a) Their philosophy
 - b) Their dances
- D. Developing an aesthetic
 1. How to "see"
 2. Trusting personal responses, views, ideas
 3. Knowing why one responds to what one responds to
 4. Literal and non-literal dances
 5. Performer-audience connection
 6. Understanding form and function
- E. Principles of choreography
 1. Function
 2. Simplicity
 3. Form
 4. Characteristics
- F. Stages and rigging
 1. Parts of a theatre
 2. Forms of theatres
 3. Stage terminology
 4. Stage rigging
 5. Stage curtains
 6. Line schedules
 7. Knots
- F. Production staff and crews
 1. Production staff
 2. Producer
 3. Director
 4. Production supervisor
 5. Stage manager
 6. Actor related crews
 7. Audience related crews
 8. Technical director
 9. Stage, prop, sound, and lighting crews
- G. Properties
 1. Props and their purposes
 2. Prop construction
 3. Production of visual effects
- H. Scenery construction
 1. Planning
 2. Flat construction
 3. Joints, running and covering joints
 4. Platforms, parallels, steps, and ramps
- I. Sound
 1. System parts
 2. Control and reproduction of sound

3. Uses of sound systems
- J. Lighting
 1. Lamps (bases, filaments, bulbs, order codes)
 2. Control (absorption, reflection, refraction, lens shapes)
 3. Instruments (beam characters, location, operation of follow spots)
 4. Dimming systems
 5. Color media
- K. Costumes
 1. Shopping
 2. Dressing
 3. Maintenance
 4. Reading patterns
 5. Alterations
- L. Management
 1. Responsibilities
 2. Prompt script
 3. Working in rehearsal
 4. Working during performance
- M. Publicity
 1. Audience development
 2. Image
 3. Scheduling
 4. Working with the media
 5. Writing the press release, public service announcement, etc.
 6. Interviewing
 7. Advertising
- N. Forms
 1. Production schedule
 2. Budget/production costs
 3. Properties list, properties set-up
 4. Paint schedule
 5. Sound effect cue sheet
 6. Electrician's cue sheet
 7. Costume chart
 8. Box office report
- O. Continuing on
 1. Building a professional resume
 2. Professional job searches
 3. Searching for four-year universities

V. METHODS OF INSTRUCTION:

- A. Lecture
- B. Demonstration
- C. Audio visual presentations
- D. Hands-on supervised practice
- E. Participation on technical production crews for SBVC theatrical productions

VI. TYPICAL ASSIGNMENTS:

- A. Reading: After reading the chapter on sound and lighting, answer the questions at the end of the chapter. Be prepared to discuss your responses in class.
- B. Analysis Project--Costuming: You have been assigned to costume the next dance production. You have a budget of \$500. In a 4-6 page paper, explain the choices you would make and your plan for creating the ensemble's costumes.

- C. Analysis Project—Choreography. You have been assigned to choreograph the college's upcoming dance recital. In a 4-6 page paper, explain your artistic vision and discuss how you would create your vision through the dancers.

VII. EVALUATION(S):

- A. Methods of evaluation:
 - 1. Objective and subjective examinations designed to test students' comprehension of course material. Sample test questions: List the production crew members and explain each one's responsibilities in a production.
 - 2. Subjective evaluation of student performance. Students are evaluated on their ability to apply course concepts to theatrical/dance productions presented by the college.
- B. Frequency of evaluation (for each time taken—only difference is content area)
 - 1. At least two examinations
 - 2. At least two demonstrations mastering a content area (e.g., choreography, costuming, lighting, etc.).

VIII. TYPICAL TEXT(S):

Smith-Autard, Jacqueline. Dance Composition. Routledge Publishers, 2000.
Hawkins, Alma. Moving from Within: A New Method for Dance Making. A Cappella Books Publishers, 1991.
Schneider, Doris. The Art and Craft of Stage Management. Wadsworth/Thomson Learning, 1997.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None