Student Handbook

THEATRE

**THE DANCE PROGRAM**

With a primary focus on Musical Theatre Dance, the dance program incorporates a mix of Ballet, Modern, Jazz and Tap techniques. The program serves students who are theatre majors looking to study dance more intensively, serious dance minors or students simply interested in building strength, coordination and self-confidence through the study of dance.

The dance program currently offers a Basic Dance Techniques class, which assumes the student has had no previous dance training. However, it is also a good basics class for any dance student and is the pre-requisite for all other dance classes. Other classes in Ballet, Jazz, Modern and Tap are offered on 2 levels. In addition, there are classes in Dance Appreciation, Anatomy for Dance, Choreography, Social Ballroom, Musical Theatre Styles and Dance Performance.

The dance program is offered to any student at Western Carolina University. If a student has **no** prior dance background, the Dance Techniques will serve as the entry class (pre-requisite) for all other disciplines. If a student has previous dance experience, he/she may “test out” of Dance Techniques with an audition by the Program Director. To register for all other dance classes, an override for “pre-requisite” will need to be completed by Program Director, Karyn Tomczak and Director of the School of Stage and Screen, Thomas Salzman before registering for classes. Please email the Program Director with your 92#, for this to be done.

**Appearance and Attire**: A student must be properly dressed for class promptly at the commencement of class. Hair must be tightly pulled back and NO jewelry or watches are to be worn. Clothes that allow the student to move freely and easily are required while allowing full view of the body. No street clothes will be allowed. Leg-warmers and sweaters will be allowed **for warm-up only.** Men must wear dance belts.

**The following attire must be worn:** Close**-**fitting clothes only – No baggy T-shirts.

**Women:** Leotard and tights/unitard/bike shorts/tight fitting top. Jazz pants or tights for

Modern, Jazz or Tap

**Men:** Tights or shorts (above the knee) and tight fitting t-shirt or tank top, dance belts.

**Shoes:**  Ballet slippers for Ballet class, Jazz shoes (soft-soled, jazz sneakers or Character shoes) for

Jazz Class, and Tap Shoes (flat or heels) for Tap Class.

**\*\*\* All students are expected to be prepared on the first day of class\*\*\***

**Dance Class Etiquette**

**Attendance**: This is a performance/application class and work cannot be made up by taking another class. If a physical disability or illness precludes you from participation in class on any specific day, you should try to attend the session and observe. If you miss a class due to illness or other personal reasons, notify your instructor as soon as possible. **Only 2 absences will be allowed/excused. Missed work/class is your responsibility. Please see your instructor if you need help.** Additional absences will drop one grade letter. Emergencies will be dealt with on an individual basis, but it is imperative that you keep the lines of communication open if something is causing you to miss consecutive classes. Should you be involved in school related activities that result in missing a class, documentation from the sponsoring program will be required ***prior*** to your absence that sets forth the date(s) affected.

**Promptness/Tardiness**: A student must be prepared to dance by the designated class time. Attendance will be taken promptly at the start of class. A student who is more than ten minutes late, may be asked to sit and watch or leave the class (at the professor’s discretion) and will result in a marked absence. A student who is late (for any reason) will receive a late grade for the day. Three late marks will be the equivalent of one absence. If you do have to enter late, come in quietly, and check in with your instructor at the end of class.

**Participation**: A student must be an **active** participant in class, willing to execute movements to the best of their ability from the commencement of class. If a *chronic* physical disability or illness develops, it will be recommended that the student withdraw from the class for medical reason. A student cannot meet the requirements of this class unless able to participate.

**Videotaping:** There may be times that classes will be videotaped for instructional and assessment review purposes**.** It will not be shown outside of the classroom.

**Notes & Corrections**: When a note or corrections is given, please take the correction and work on it. Do not argue. If you do not agree, it can be discussed after class, or at another time. At times your body may need to be adjusted into the correct position – if this makes you uncomfortable, please let your instructor know.

Not Feeling 100%? If you are not feeling 100% for class, please let the professor know **before** class begins. Try your best. If you cannot continue, you will be able to sit out and observe.

Please turn cell phones off or set to vibrate.

**BREESE**

* Be respectful of the dance studios.
* No street shoes on the Marley Dance Floors.
* No Food & Drinks in the dance studio – Water ONLY. Preferably your own bottled water. Please toss you own trash.
* Barres put aside.
* Stereo System locked
* Hands off Mirrors
* Keep pianos covered when not in use.
* If you are rehearsing independently, please leave the studio as you found it.
* Turn Lights off if you are the last to leave.
* Make sure that windows are secured.
* Reserve studio space through proper channels. Semester Calendars will be posted in each room. If you need the space please fill it in when the space is available.

**The Dance Audition for Musicals**

Dress in comfortable clothes that allow full view of the body and do not inhibit the ability to execute movement. Bring all your dance shoes. You will be notified at the time of auditions as to what type of dance shoes to wear. Stretch out and focus. The choreographer will teach you a combination. If you’re slower to pick up dance steps, put yourself in the front so you can see the steps clearly. The Choreographer wants to see how quickly you can pick up the steps as well as your technique. You will then be divided into smaller groups so the Choreographer can see you individually. Do the combination to the best of your ability. You may learn more than one combination or you may be asked to leave. Do not be discouraged, it just means that the production personnel have seen all they need to, at the time.

**Auditioning for the Dance Concert**

Auditions for the Spring Dance Concert will be held at the end of the Fall semester. You must participate in the audition to be in the concert. If you have valid reasons for not being able to be at the audition, please see the director **before** the audition to make special arrangements.

Make sure you warm up before the auditions begin. The Choreographers assume that you are ready to dance “full out,” when the auditions begin. The cast list will be posted in Breese. Everyone cast is expected to be at all rehearsals and be available all evenings the week prior to the show. A contract must be signed.

**The Dance Audition for Musicals**

Dress in comfortable clothes that all full view of the body and do not inhibit the ability to execute movement and bring all your dance shoes. You will be notified at the time of auditions as to what type of dance shoes to wear. Stretch out and focus. The choreographer will teach you a combination. If you’re slower to pick up dance steps, put yourself in the front so you can see the steps clearly. The Choreographer wants to see how quickly you can pick up the steps as well as your technique. You will then be divided into smaller groups so the Choreographer can see you individually. Do the combination to the best of your ability. You may learn more than one combination or you may be asked to leave. Do not be discouraged, it just means that they have seen all the need to, at the time.

**Auditioning for the Dance Concert**

Auditions for the Spring Dance Concert will be held at the end of the Fall semester. You must participate in the audition to be in the concert. If you have valid reasons for not being able to be at the audition, please see the director **before** the audition to make special arrangements.

Make sure you warm up before the auditions begin. The Choreographers assume that you are ready to dance “full out,” when the auditions begin. The cast list will be posted in Breese. Everyone cast is expected to be at all rehearsals and be available all evenings the week prior to the show. Contract must be signed.

**The DANCE SECTION for Junior Qualifier for Musical Theatre Students**

All Musical Theatre students must participate in the Junior Qualifier during the Spring semester of their Sophomore year. Students will be given a Ballet barre and a few center combinations, as well as a Tap and Jazz combination. The rubric is as follows:

**BALLET:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| CRITERIA | 0  Unacceptable | 1  Basic | 2  Developing | 3  Competent | 4  Accomplished |
| Body Alignment/  Technical Proficiency | * Unaware of proper body alignment * Unable to demonstrate movement tasks | * Little or no understanding of proper body alignment and movement tasks | * Occasional application of proper body alignment. * Underdeveloped sense of movement tasks | * Accurate sense of proper body placement and movement tasks. | * Highly developed sense and consistent application of proper body placement and movement tasks. |
| Use of Line/Form/  Extensions | * Unaware of lines/form * Unable to execute extensions | * Lines/form are unclear and sloppy. * Little understanding of executing extensions | * Lines/form need improvement. * Basic understanding of executing extensions. | * Lines/form are somewhat clean and concise. * Proficient execution of extensions. | * Lines/form clean and concise * Precise execution of extensions. |
| Focus/Projection/  Stage Presence | * Focus is inward and absent * Lacks all elements of stage presence. | * Focus is frequently absent. * Minimal ability to demonstrate stage presence | * Focus integration is inconsistent. * Occasionally demonstrates stage presence. | * Focus is somewhat integrated with movement. * Frequently demonstrates stage presence. | * Focus is consistently integrated with movement. * Consistently demonstrates stage presence. |
| Musicality | * Unaware of music and phrasing * Lacks rhythm * No attempt at counting | * Has trouble with music and phrasing. * Difficulty rhythm and counting | * Performs phrases and exercises occasionally off beat * Counts are sometimes correct. | * Performs phrases and exercises with a good sense of rhythm and phrasing. * Counts are fairly correct. | * Performs phrases and exercises with excellent sense of rhythm and phrasing. * Counts are correct and precise |
| Recall of Phrases | * Unable to recreate movement phrases | * Has difficulty retaining movement phrases | * Retains basic idea of movement phrases but lacks quality and detail. | * Recreates phrases with few mistakes and somewhat performs with details and quality | * Accurately recreates phrases quickly and performs with detail and quality. |

**JAZZ:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| CRITERIA | 0  Unacceptable | 1  Basic | 2  Developing | 3  Competent | 4  Accomplished |
| Technique/Skills | * Lacks Skills and coordination | * Displays minimal skill and coordination. | * Inconsistent performing skills while developing some coordination. | * Performs many skills with overall good quality and coordination. | * Performs skills with excellent quality and coordination. |
| Use of Weight and Center | * Ineffective use of weight and lower center of gravity | * Ineffective use of weight and lower center of gravity. | * Occasionally uses weight and lower center of gravity. | * Effectively uses weight and lower center of gravity. | * Excellent ability to use weight and lower center of gravity. |
| Musicality | * No sense of phrasing. * No concern for rhythm. * No concern with music. | * Phrasing is unclear. * Rhythm is inconsistent. * Sometime unaware of music. | * Phrasing needs improvement. * Struggles with rhythm. * Counts are sometimes correct. | * Displays good sense of rhythm and phrasing. * Counts are fairly correct. | * Excellent sense of rhythm and phrasing. * Counts are correct and precise. |
| Consistency of Style/Interpretation | * Does not incorporate style, personality or artistic interpretation. | * Displays little sense of style and personality. * Unaware of artistic interpretation. | * Displays an underdeveloped sense of style and personality. * Occasionally explores artistic interpretation. | * Frequently performs with style and personality. * Positive attempts in exploring artistic interpretation. | * Consistently performs with style and personality. * Successfully explores artistic interpretation. |
| Ability to retain Phrase work | * Unable to pick up phrase work. * No concern for dynamics and detail | * Minimal ability to retain phrase work. * Scarce performance of dynamics and detail. | * Retains basic idea of phrase work. * Sporadic demonstration of dynamics and detail. | * Retains phrases in general. * Generally performs with dynamics and detail. | * Retains phrases with details. * Consistently performs with dynamics and detail |

**TAP:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| CRITERIA | 0  Unacceptable | 1  Basic | 2  Developing | 3  Competent | 4  Accomplished |
| Technique/Skills | * Lacks Skills and coordination | * Displays minimal skill and coordination. | * Inconsistent performing skills while developing some coordination. | * Performs many skills with overall good quality and coordination. | * Performs skills with excellent quality and coordination. |
| Line -Placement of Body Knees and Plié | * Ineffective use of placement and plié. | * Ineffective use of placement and plié. | * Occasionally uses proper placement and plié. | * Effectively uses proper placement and plié. | * Excellent ability to use proper placement and plié. |
| Musicality | * No sense of phrasing. * No concern for rhythm. * No concern with music. | * Phrasing is unclear. * Rhythm is inconsistent. * Sometime unaware of music. | * Phrasing needs improvement. * Struggles with rhythm. * Counts are sometimes correct. | * Displays good sense of rhythm and phrasing. * Counts are fairly correct. | * Excellent sense of rhythm and phrasing. * Counts are correct and precise. |
| Consistency of Style/Interpretation | * Does not incorporate style, personality or artistic interpretation. | * Displays little sense of style and personality. * Unaware of artistic interpretation. | * Displays an underdeveloped sense of style and personality. * Occasionally explores artistic interpretation. | * Frequently performs with style and personality. * Positive attempts in exploring artistic interpretation. | * Consistently performs with style and personality. * Successfully explores artistic interpretation. |
| Ability to retain Phrase work | * Unable to pick up phrase work. * No concern for dynamics and detail | * Minimal ability to retain phrase work. * Scarce performance of dynamics and detail. | * Retains basic idea of phrase work. * Sporadic demonstration of dynamics and detail. | * Retains phrases in general. * Generally performs with dynamics and detail. | * Retains phrases with details. * Consistently performs with dynamics and detail |