

Application for a New Course v7.1

Course ID <i>Subject and Number</i>	THEA 425
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Dawne Swearingen-Meeks
2	Course Teacher	Dawne Swearingen-Meeks
3	Course Title	Dance: Advanced Dance Auditioning
4	Course Abbreviation (if title is over 30 characters)	n/a
5	College	Arts and Sciences
6	Department	Theatre
7	Number of Credit Hours	1
8	Is the course Fixed Credit or Variable Credit?	fixed
9	Is the course repeatable?	no
10	Maximum number of times course may be repeated	n/a
11	Maximum number of hours credit	1
12	Explanation for variable credit	n/a
13a	Course contact hours - LEC	0
13b	Course contact hours - Lab	0
13c	Course contact hours - Practicum	0
13d	Course contact hours - Seminar	0
13e	Course contact hours - Studio	3
13f	Course contact hours - Online	0
13g	Course contact hours - Colloquium	0
13h	Course contact hours – Field Experience	0
13j	Course contact hours - Internship	0
13k	Course contact hours - Research	0
13m	Course contact hours - Workshop	0
13n	Course contact hours – Other (specify)	0
14	Instructor Workload	1
15	Grade Mode (check all appropriate):	☒ Standard

		__x__ Credit/No Credit (undergrad only)
16	Maximum Enrollment	14
17	Catalog Description (50 words or less)	Provides advanced training in dance auditioning technique for the musical theatre. Emphasis on memorization, style and performance as it applies to placement, fluidity, musicality, and execution relational to professional auditioning and performing. This fulfills a kinesiology activity credit. For theatre majors only.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	THEA 201-204 or permission of instructor
19	List any co-requisites	none
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	n/a
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	no
22	How often will it be offered? Fall	no
23a	How often will it be offered? Spring	Odd years
23b	How often will it be offered? Summer	no
23c	How often will it be offered? Fall	no
24	Frequency?	Once every two years
25	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Spring 2013. Note this course has been offered twice as a Special Topics course. (Spring 2009 & Spring 2011)
26	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	none
27	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	It is part of a menu of dance classes that are required for the musical theatre track. The student is required to take 6 hours of dance classes.
28	Has this course been offered as a Special Topics course? Yes/No	no

	<i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	
29	List any courses in which content overlaps the proposed course. (Course ID and Name) <i>Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.</i>	none

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	The Department of Theatre is increasing the dance requirements for students in the musical theatre track from 4 to 6. The current offerings are only beginning level dance courses. This course will add an advanced offering and will be part of the selection of dance classes available in the menu.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	There have been several requests and inquiries from current and prospective students about advanced technique dance classes being put into place. Basic level dance classes are no longer an appropriate fit in equipping our Musical Theatre Track BFA students. Currently beginning and advanced students share the same class. The department needs to separate skill level to more specifically teach skill set to the appropriate level of student experience. It was also suggested by one of our visiting NYC Talent Agents that we MUST advance and improve our dance classes in order to equip our students to be competitive upon graduation. Dance Auditioning Technique helps to fulfill this great need in preparation for equipping our students for the professional audition world.

III. Course Design

1. Audience and Course Goal

BFA Musical Theatre Track students

The goal of this course is to educate Musical Theatre Track students in the area of advanced dance auditioning technique.

2. Course Competencies and Measurements

At the end of this course, each student should be able to:

Competency	Measurement Instrument	Measurement Standard
1 Confidently and consistently execute dance audition steps that incorporate storytelling and timing requirements. Confidently and consistently execute steps that require the limbs to stretch and the dancer to move fluidly.	Dance Audition #1: Susan Stroman Influence. (Jazz) Dance Audition #2: Luigi Influence. (Modern) #3 Gene Kelly (Tap) #4 Jerome Robbins (Ballet) #5 Andy Blankenbuehler (Musical Theatre) #6 Kate Swan (Lyrical) #7 Clarence Ford (Hip Hop) #8 Fosse (Musical Theatre) #9 Twyla Tharp (Improv) #10 Ray Hesselink (Tap) #11 Mark Morris (Modern) Royal Caribbean Cruise Ship	Students will be evaluated in timing, rhythm and the contrast between legato and staccato movement as they approach the dance audition piece. The dancer must be in tune with the progression of dance steps as they build emotionally to tell the story. The body must be lifted through the spine even when contracted while working in the Luigi Style. The dancer is evaluated by measurement of fluidity and stretch of limbs.
2 Confidently and consistently execute dance audition steps that require musicality and specificity.	#8 Fosse Influence. Relational to #9 Twyla Tharp in specific exercises and to #11 Mark Morris in specific dance audition choreography phrases.	Traditional placement and turnout is inverted. Choreography is highly specific detailing even finger positioning. Choreography is typically lengthy and can be tricky in terms of timing. Dancers will be measured by memorization, connection to music and specificity of the dance audition piece.
3 Reflect and evaluate self growth and areas of transformation through the variety of dance audition styles experienced through a written critique.	• Dance Audition Critique Reflection. • Faith & Art Journey Reflection Paper	• Students will be required to write a three-page critique of their own technique, alignment, musicality and storytelling as applicable to a dance audition structure. They should reflect on areas of growth and areas of weakness as well as styles most connected with and why. • Students will be required to write a three-page paper reflective of the personal artist of faith journey as applicable to dance auditioning.
5 Confidently articulate historical findings about a	Oral Research Dance Auditioning	The oral research project will require students to present

specific dance auditioning technique and demonstrate the style physically.	Project Presentation.	historical findings on a specific style of dance auditioning technique. Power Point, video pictures and demonstration should be used to disseminate information. Students will be measured by the clear verbal articulation of their topic and amount of research presented. Students will also be required to expertly demonstrate and answer questions posed by peers and instructor.
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3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings. none
2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Director of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the library director's report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.

3	Degree Plan — The impact of the course must be reviewed by the Director of Curriculum. Attach degree plan signed by the Director of Curriculum.
4	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
5	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
6	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). The dance studio is equipped with a dance floor, mirror, barres and cd player. Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
7	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds. No additional expenses will be incurred.
8	Justification — Attach all documents referred to in Section II-2
9	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
10	Provide documentation for all additional attachments here

Supporting Documentation

Departmental Resources

Department/Instructor collection of jazz technique and performance music. The studio is equipped with a dance floor, mirror, and cd/ipod player. No additional resources are needed.

Resources

No outside resources are needed to support this course.

Expenses

Salary of Instructor. No other expenses shall be incurred.

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Primary Department

Adam Kester

Department Chair

9-24-12

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Approvals *Place all approvals on one page.*

A. Course ID: _____

Approved _____ Denied _____

Provost

Date

7. President of the University Action: (for all courses)

Approved ____ Denied ____ _____

President

Date

Attach notes, comments, or conditions from appropriate councils:

**Abilene Christian University
College of Arts and Sciences
Department of Theatre**

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

The mission of the College of Arts and Sciences is to educate students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education.

The Abilene Christian University Department of Theatre is committed to providing quality training and opportunity for the disciplined theatre artist in a nurturing environment that models Christian values.

Dance: Advanced Dance Auditioning THEA 425-01 1 credit hour

Spring 2013

Class meets: M-W 3-4:20PM Empty Space Classroom

Instructor: Dawne Swearingen-Meeks, Assistant Professor

ACU Box: 27843

Extension: 2065

Fax: 6887

Email: dns05b@acu.edu

Office: WPAC Rm. 137

Office Hours: MWF 9-10 AM, 1:00-3:00PM

Please call ahead for an appointment.

Course Description

Provides advanced training in dance auditioning technique for the musical theatre. Emphasis will be placed on rhythm, musicality, fluidity, balance, alignment, style and execution of steps as it applies to professional auditioning. Advanced Dance Auditioning fulfills a kinesiology activity credit. For theatre majors only.

Prerequisite

THEA 201, 202, 203, 204 are prerequisites or permission of the Instructor.

Course Goal

Upon completion of this course, students will be proficient dancers knowledgeable in the technique of musical theatre dance auditioning etiquette. Students will be confidently knowledgeable in several styles of dance including but not limited to; Jerome Robbins, Susan Stroman, Fosse and Gene Kelly. Students will correctly address placement, alignment, balance and strength at the

barre and centre on their own. Students will connect intellectually, emotionally and physically to the required dance combinations while learning quickly, fluidly, and confidently. Students will have solid knowledge of the history of jazz, tap and ballet dance.

Course Format

Students will participate in an active lab learning style by physically participating in warm ups and dance auditioning combinations taught. The class learning structure will be a dance audition experience in one class day or spread of two as an audition and callback structure. Students will not be required to wear dance apparel on research presentation days. Students will work in individual and group setting situations.

Christian Perspective

I encourage you to take risks and to follow your instincts without judgment of self or your peers. I believe boundaries are important on many levels, for without discipline, you will not become an artist. As artists, you must be disciplined in all aspects of your daily life just as Christians are called to discipline. You must be of good health and mind, prepared, on time, respectful and receptive. It is my job to be truthful in my assessment of your artistic work and discipline. You each have distinct talents. I challenge each of you to work to your fullest potential this semester. We each have a responsibility as God's creation to inspire, explore, express and praise Him with our talents. I pledge to encourage this growth as I strive to grow alongside you this semester. May God bless you. -Dawne

Special Needs (ADA)

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, students must be registered with Alpha Scholars Program and must complete a specific request for each class in which accommodations are needed. Any student who has a documented disability and wishes to discuss academic accommodations is invited to call the Alpha office directly at (325) 674-2667.

Required Text

No text required.

Course Competencies

At the end of this course, each student should be able to:

1. Apply advanced dance techniques to required dance audition combinations which include Ballet, Jazz, Tap, Modern, Hip Hop and Traditional Broadway Styles of Dance.

2. Apply advanced dance techniques to improvisational dance audition situations.
3. Develop balance, appropriate alignment and technique to each applicable style of dance in required dance audition settings.
4. Confidently develop musicality as a performer by executing steps that incorporate advanced timing as applicable to an audition structure.
5. Develop an advanced understanding of dance auditioning etiquette.
6. Memorize and execute given dance audition combinations in class and on the stage confidently and consistently.

Course Competencies and Measurements

At the end of this course, each student should be able to:

Competency	Measurement Instrument	Measurement Standard
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experienced through a written critique.		storytelling as applicable to a dance audition structure. They should reflect on areas of growth and areas of weakness as well as styles most connected with and why. • Students will be required to write a three-page paper reflective of the personal artist of faith journey as applicable to dance auditioning.
5 Confidently articulate historical findings about a specific dance auditioning technique and demonstrate the style physically.	Oral Research Dance Auditioning Project Presentation.	The oral research project will require students to present historical findings on a specific style of dance auditioning technique. Power Point, video pictures and demonstration should be used to disseminate information. Students will be measured by the clear verbal articulation of their topic and amount of research presented. Students will also be required to expertly demonstrate and answer questions posed by peers and instructor.

Evaluation Methods

Students will be measured and evaluated by the following methods:

- | | |
|---|-----------|
| 1. 1 st Audition (Jazz) | 25 points |
| 2. 2 nd Audition (Modern) | 25 points |
| 3. 3 rd Audition (Tap) | 25 points |
| 4. 4 th Audition (Ballet) | 25 points |
| 5. 5 th Audition (Musical Theatre) | 25 points |
| 6. 6 th Audition (Lyrical) | 25 points |
| 7. 7 th Audition (Hip Hop) | 50 points |
| 8. 8 th Audition (Musical Theatre) | 50 points |
| 9. 9 th Audition (Improv) | 50 points |
| 10. 10 th Audition (Tap) | 50 points |
| 11. 11 th Audition (Modern) | 50 points |

12. Showcase Audition	100 points
13. Professional Audition	100 points
14. Self Evaluation	100 points
15. Art & Faith Reflection Paper	100 points
16. Oral Research Presentation	100 points
16. Participation	100 points

TOTAL POINTS POSSIBLE= 1000 points

Grade Scale

A (100-90%), B (89-80%), C (79-70%), D (69-60%), F (59-below%)

Evaluation of Work

Grades will be assessed on the student's execution of skills learned in class and through performance evaluation. If you do not understand the instruction or need more critique than you are given, don't be afraid to ask. This is your responsibility. The grading procedures outlined above do provide for a separated participation grade based on commitment, attitude, and progress.

The participation grade is based upon the student's daily commitment to growth and contribution to the warm up, barre work, centre floor work and performance audition work. This includes the preparation and presentation of assigned performances, seriousness, promptness, concentration, and the ability to assimilate choreography direction. Additionally, attitude, improvement of technique and a willingness to take risks will be important as grade assessments are given.

Attendance Policy

This course requires regular attendance. Lecture and lab exercises cannot be made up. Please choose your absences carefully and be aware that your actions affect your fellow students. If you must be absent, I expect a phone call or email in advance so that appropriate arrangements may be made.

For M/W classes:	4 absences without penalty
	5 absences = 1 letter grades dropped
	6 absences = 2 letter grades dropped
	7 absences = Student is failed or dropped

Tardiness

3 late arrivals= 1 absence

After 15 minutes tardy= 1 absence

Never enter a classroom when another student is performing. Please be courteous and respectful by being aware of what it is you are interrupting with your late arrival.

Academic Integrity

Cheating will not be permitted or tolerated. ACU defines cheating as “the intention to deceive, mislead or misrepresent, and therefore are a form of lying and represent actions contrary to behavioral norms that flow from the nature of God.” Violations will result in a grade of zero or more severe punishment such as expulsion.

Dress Requirement

Please wear clothing that you can move and dance easily in. Please be respectful of your instructor and your peers by wearing appropriate ACU dance wear. Please note: You may not dance unless you are dressed out appropriately.

DANCE AUDITIONING: CLASS CALENDAR

- W 1/19 Introduction to course: Review syllabus & write personal goals
- M 1/24 Dress out: Warm Up: Reviewing the basics
- W 1/26 Jazz: Learn Audition 1
- M 1/31 Modern: Audition 2
- W 2/2 Callback for Modern Audition 2
- M 2/7 Student led Warm Up
Dance Audition Etiquette: What should I expect?
How should I plan? What should I wear?
- W 2/9 Tap: Audition 3
- M 2/14 Ballet: Audition 4
- W 2/16 Callback for Ballet Audition 4

M 2/21 Musical Theatre: Audition 5A
(Student Choreographer Option)

W 2/23 Musical Theatre: Audition 5B

M 2/28 Lyrical: Audition 6

W 3/2 Callback for Lyrical Audition 6

M 3/7 Meet in Classroom: Watch Film; *Every Little Step*

W 3/9 Meet in Classroom: Watch Film: *Every Little Step*
Call Broadway Dancer Veteran Michael Blevins

SPRING BREAK MARCH 12-20

M 3/21 Hip Hop: Audition 7

W 3/23 Callback for Audition 7

M 3/28 Musical Theatre Audition 8

W 3/30 Callback for Audition 8

M 4/4 Improv Dance Audition 9

W 4/6 Guest Choreographer

M 4/11 Tap Audition 10

W 4/13 Modern Audition 11

M 4/18 Callback for Audition 11

W 4/20 Cruise Ship Dance Approach: (3 in 1= Tap, Jazz, Ballet)

EASTER BREAK APRIL 22-24

M 4/25 Begin Learning Showcase Dance

W 4/ 27 Continue w/ Showcase Dance

M 5/2 Continue w/ Showcase Dance

W 5/4 Share Professional Audition Experiences & relate to Self
Evaluation.
Typed Self Evaluation: Due by 5pm
Faith & Art: Reflection Paper Due by 5pm.
Final Polishing of Showcase Dance Pieces.

FINAL EXAM: Tuesday, May,10, 2013 at 2-3:45PM.

(Note: This will be a final danced audition, not a paper evaluation.)