

UNIVERSITY OF UTAH
SCHOOL OF DANCE

DANCE PERFORMANCE (spring 2026)
DANC 3799-002 Spring 2 (Daniel Clifton, Instructor)

CREDIT HOURS: 1 credit per project
LOCATION: MCD (unless otherwise noted)
REHEARSAL DAY/TIME: Monday-Friday, 3:40-6:30pm (*note - production schedule will vary. exact schedule will be posted to Canvas)

COURSE DESCRIPTION

This course is designed to offer students the opportunity to work with professional choreographers/restagers – both faculty members and guest artists. The process culminates with multiple performances of the choreographic works the students learn.

In the School of Dance, the experiential learning associated with formal performance opportunities is an essential component of our educational mission. Formal theatrical performances are by nature collaborative experiences, requiring work from various stakeholders, including students, faculty, staff, community members, and guest artists. All participants are valuable collaborators.

GENERAL EDUCATION

This course meets the University's general education Experiential Learning (EL) designation.

LEARNING OUTCOMES

- Collaborate effectively with people from diverse backgrounds (including peer performers, choreographers/stagers, guest artists, production team members, etc.).
- Demonstrate effective teamwork behaviors and attitudes, including exhibiting professionalism in engagement with collaborators by upholding the School of Dance's [*Performer Etiquette and Conduct Code*](#).
- Incorporate ideas from diverse lived experiences to embody and perform original or repertory/historic choreography.
- Perform in the concerts.

COURSE FEES

Students registering for these courses are charged a \$50 course fee at the time of registration (through the registration process). These fees support the cost of producing large theatrical dance concerts, including stage crew, production team, costumes, props, set pieces, and theatre maintenance.

REQUIREMENTS & EXPECTATIONS

Failure to meet requirements and expectations outlined below will result in grade reduction and/or dismissal from the course. If anything arises that may prevent a performer from upholding these expectations, they should communicate with the Concert Director, Choreographer/Re-stager and Rehearsal Assistant associated with their piece immediately.

- REGISTRATION
 - Performers are required to register for performance credit, 1 credit for each work in which they are cast. Undergraduate students will register for DANC 4799 (section 001 for Spring 1 and section 002 for Spring 2). Note that performers *MUST* register *prior* to beginning rehearsals.
- COMMUNICATION
 - All concert related communication will occur through Canvas.
 - Hard copy communication will be posted on the production bulletin board located on the first floor of MCD (opposite of vending machines)
 - Performers are expected to:
 - Check Canvas daily and the production bulletin board for announcements, costume fitting notices, and schedule adjustments.
 - Respond to all messages within 24 hours (weekdays).
 - Be present for ALL rehearsals, technical rehearsals, warmup classes and performances. If any emergency arises, contact the Concert Directors and choreographer/re-stager and/or rehearsal assistant immediately. (NOTE: If you miss anything beyond emergencies and the known conflicts listed on the audition form, you may be removed from the piece or asked to be an understudy.)
- COSTUME FITTINGS
 - Students will receive a Canvas message from the costume shop for costume appointments, and they will then sign-up on a Google form. Missing a costume fitting will result in a grade reduction.
 - Performers are expected to:
 - Review the *Consent to Fit* document.
<https://www.dance.utah.edu/student-forms>
 - Make costume fitting appointments as requested.
 - Arrive on time and prepared for costume fitting appointments.
- REHEARSALS (*See rehearsal schedules below.*)
 - Performers (including understudies) are expected to:
 - Attend and fully participate in all rehearsals. This means engaging fully in the collaborative process of dance-making and/or the restaging of repertory/historic works.
 - Arrive on time and prepared (warmed up with material reviewed and practiced, as appropriate).

- Demonstrate progressive improvement as material is developed and

embodied.

- Attend the theatre safety meeting (scheduled when theatre rehearsals begin).
 - Note with regards to absences: Cast members are expected to be present throughout the rehearsal process. There are no allowed absences, and/or conflicts unless previously disclosed and agreed upon by the Concert Director and choreographer/re-stager. Further absences will be permitted only in case of emergencies.
- PERFORMANCES & DRESS REHEARSALS
 - Performers (including understudies) are expected to:
 - Arrive by call time and sign-in.
 - Arrive prepared.
 - Attend and participate in warm-up classes.
 - If an understudy, check in at ½ hour. If not performing, remain present until the alternate's last entrance.
- SUPPLIES
 - Most costume and prop items will be provided by the School of Dance.
 - Performers are expected to provide:
 - Any necessary footwear for the piece(s) in which they are cast. Footwear must be in good shape (clean, no holes, etc.) If applicable, students must have enough shoes in good performance condition for the performances. In some cases, shoes may need to be dyed and must be submitted to the costume shop at the time requested.
 - Any necessary tights, socks, and undergarments for the piece(s) in which they are cast. Items must be in good condition.
 - Note: If for any reason a performer is unable to provide necessary supplies not provided by the School of Dance, they should contact the Concert Director immediately.
- MARKETING
 - Each performer is expected to:
 - Help distribute posters and postcards.
 - Share publicity information about the concert via personal contacts and social media (requested but not required).

GRADING

Grading criteria for this course follows [University Policy 6-100](#) (see G.1.a), which states:

Student work in university courses shall generally be reported in terms of the

following grades:

- "A," "A-," excellent performance, superior achievement
- B+," "B," "B-," good performance, substantial achievement

- "C+," "C," "C-," standard performance and achievement
- "D+," "D," "D-," substandard performance, marginal achievement
- "E," unsatisfactory performance and achievement."

EVALUATION METHODS - Input is provided by the pertinent choreographer/re-stager, rehearsal assistant, concert director, and production team members.

Performance: Performers are evaluated based on their investment and contributions during the rehearsal/creative process, demonstrated artistic growth, and concert performance.	50pts.
Professionalism: Performers are evaluated on their adherence to professional standards as outlined in this syllabus including attendance, punctuality, collaborative effort, collegiality, and communication. Missing and/or being late to any concert activity including rehearsals, costume fittings, and warm-up classes without prior approval or emergencies, will automatically affect the final grade.	20pts.
Production Procedures: Performers are evaluated on their adherence to production policies outlined in the <i>Performer Etiquette and Conduct Code</i> , including instructions from production/technical team and costume shop, and contributions to marketing.	20pts.
Post-Concert Reflection Survey: This survey serves two purposes. First, the survey offers performers an opportunity to self-reflect on their experience and growth. Second, it helps the School of Dance collect data regarding the performer experience so that we can self-evaluate and continually improve. Surveys (available via Qualtrix through Canvas) must be completed by the deadline listed for each show and are a requirement for the undergraduate's EL designation.	10pts.
Total:100pts.	

Consent to Touch/Physical Contact

Dance is a physical and artistic art form, and rehearsals may include physical contact. Tactile cuing and hands on work can be an informative tool to clarify or increase kinesthetic awareness; however, all touch should include consent. Please communicate with your instructor if you are uncomfortable with touch as a teaching method. We recognize consent can shift, and students always have the option to decline tactile cuing or opt out of hands-on work for any reason at any time.

See Canvas for University Resources & Statements