

UF School of Theater and Dance

I. COURSE NUMBER AND TITLE: DAN (3614) Music for Dance

Semester & Year: Spring 2025

Meeting Days and Times: M/W 3:00-4:55 P.M.

Building and Room: Nadine McGuire – Con G011

II.

INSTRUCTOR:

Name: Kenneth Kramer Metzker

Email: kmetzker@ufl.edu

Office Hours: By Appointment

III. COURSE DESCRIPTION:

The Music for Dance course will introduce students to the fundamental elements of music most closely connected to the practice of dance. Students will study music theory, music terminology, aural training, singing, rhythm, music embodiment, improvisation, music history and compositional approaches. Kenneth's expertise in music of the African Diaspora, as well as his training in classical percussion and piano, will make the course well rounded, exploring a variety of both Western and Non-Western musical styles and cultural influences as they relate to dance. Students will develop a deeper understanding of musicality and how it relates to their dance practice through class exercises, music based compositional approaches to choreography, embodying music vocabulary and understanding how to communicate with collaborating musicians and composers. Students will develop listening skills and keep a journal throughout the entire course. Test quizzes, exercises, journaling and creating musical/dance compositions created from the material studied will provide students with an intimate understanding of music and how it relates to the world of dance.

IV. LEARNING OUTCOMES:

1. Communicate clearly about music, especially in relationship to dance, using a musically literate vocabulary.
2. Create a richer and more vital relationship to music when dancing; comment insightfully on the musicality expressed through choreography and by individual dancers.
3. Identify and describe important features of the formal organization of pieces of music from a variety of historical and stylistic sources.
4. Know the use of musical concepts and terminology and how they might affect movement.

5. Identify (aurally) forms of melodic and harmonic sonorities and specific emotions that each might suggest.
6. Select music (for dance) with an awareness of the historical and cultural connotations delivered by the music of different styles.
7. Practice application of above outcomes in choreography and performance.

V. REQUIRED TEXTS AND MATERIALS:

- “Ear Training for the Body: A Dancers Guide to Music.” By Katherine Teck (please purchase and have with you during class.)

- Other course readings, audio, and video files will be provided electronically or in class. - Please set up a free account with Spotify at www.spotify.com.

VI. COURSE REQUIREMENTS AND POLICIES:

Expectations:

- Students will attend classes regularly, be on time and ready to work for the entire class period.

- Maintain a professional working attitude.

- Participate in all in class activities, engaging fully both mentally and physically.

- Strive to improve individual progress by demonstrating increased strength, flexibility and an increased awareness of body alignment, timing, and spatial pathways.

- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)

- Strive to apply given corrections and concepts to movement.

Assignments:

Journal Entries

Students will keep a journal throughout the course to document:

- 1) the learning process
- 2) important concepts and thoughts from class readings
- 3) creative exercises and processes explored in class

Journals have no style or length requirements. Entries should show thoughtfulness on the class readings, lectures, listening, and exercises and connect these ideas to their larger artistic practice and goals.

Quizzes

Two quizzes will be administered throughout the semester. Each quiz will consist of short answer questions, listening identification, and a short essay related to the class readings. Quizzes are open note, but you are expected to take the quiz alone and do your own work.

Performance review

Students will be required to attend 1 performance related to a dance and musical performance. For the performance, write a brief (1-2 pages) description/analysis. Try to incorporate and interact with ideas and concepts from our class readings and discussions in your analysis. The paper is due at the following class meeting after the performance you attend.

Choreographic Studies

Students will work to create short choreographies based on musical elements and styles studied throughout the course, incorporating a variety of approaches:

Study #1: Meter and Rhythm

Students will individually choreograph a 60-second piece that explores the rhythmic concepts covered in class. This should be choreographed to an excerpt of music that prominently features rhythm. (Suggested music TBD).

Study #2: Applying compositional approaches to choreography. In small groups, students will choose one stylistic period of music and create a 60-second choreography based on the compositional strategies/concepts of the time-period.

Final Project

Selecting music for choreography:

In groups, students will collaboratively choreograph a three-minute work applying musical compositional approaches to choreography. Students will then apply their knowledge of musical styles as well as concepts and theories about music selection to choose appropriate music for their choreography.

Exams: TBD

Presentations: N/A **Attendance:**

For Studio Courses

For classes that meet two times a week:

- Students can take 2 absences with no documentation with no penalty.
- If the third absence is unexcused, it will result in 5% deduction from the final grade. · Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course. · If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion
- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, 2 unexcused absences may result in automatic failure of the course.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5 minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy

- Excused absences (those that can be documented) may be made-up in the following manner:
 - Non-Majors: Approved Performance Event/Written Assignment

- <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
- <http://dso.ufl.edu/> (Dean of Students)
- If unable to dance, you may ‘actively’ observe one time for full credit.
- You will complete an observation paper due at the end of class.

Requirements / opportunities to make up missed material for unexcused absences is up to the instructor’s discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make ups or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due in class on the date listed on the syllabus. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe, and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don’t want dancers choking.
- No talking, food, or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- Turn off all cell phones before entering the studio. Please make this a habit. All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation, you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate.

Note: To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester. Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: illness (doctor’s note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted and when the return to class activity is expected, doctor name and signature), serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, participation in official university activities such as music performances, athletic competition or debate, courtimposed legal obligations (e.g., jury duty or subpoena).

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification.

Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week One	<ul style="list-style-type: none">· Introduction· Intro to Music Theory/Rhythm
Week Two	<ul style="list-style-type: none">· Intro to Harmony and Melody/Terminology
Week Three	<ul style="list-style-type: none">· Music Theory/Rhythm/Melody/Terminology
Week Four	<ul style="list-style-type: none">· Intro to Musical Form
Week Five	<ul style="list-style-type: none">· Phrasing/Musical Sonorities/Form Structure
Week Six	<ul style="list-style-type: none">· Musical Expression/Sonorities
Week Seven	<ul style="list-style-type: none">· Quiz#1

Week Eight	· Choreographic study #1 due/ West African/Afro-Caribbean/South/Central American music
Week Nine	· Asian/Middle Eastern/Indian music
Week Ten	· American Folk Music
Week Eleven	Jazz/Latin Jazz/Dixieland/New Orleans/Swing/
Week Twelve	Choreographic Study #2
Week Thirteen	Quiz#2
Week Fourteen	Review
Week Fifteen	Final Project Presentations
Week Sixteen	Final Project Presentations

VIII.

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks:

Quizzes	20%
Journal Entries	10%
Performance review	20%
Choreographic Studies	20%
Final Project	10%
Participation	20%
TOTAL	100%

Participation will be evaluated primarily on your performance in class including:

1. Work- the amount of effort a student gives to master new concepts.
2. Progress- the growth and development of physical and musical capabilities and understanding.
3. Attitude- a constructive, positive interest must be apparent toward the group and the material, with a willing, open approach to try new methods and ideas.
4. Discipline- the student's consistent commitment to performing the exercises and carrying out the assignments. Achievement- the understanding and refinement of assignments. The total accomplishment made over the course of the semester.
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Spring 2025 Dance Calendar

[Link](#) to production calendar

January

- 13 – First day of classes
Welcome Back Meeting G-6, 6:30p
- 14 – Auditions for Prof. Onye Ozuzu's new work for *Spring Into Dance*, 5-7p, G-6
- 20 – NO CLASSES, MLK DAY
- 21 – UFPA: Cirque Kalabanté, 11:15a, G-6
UFPA: Cirque Kalabanté, 7:30p, Phillips Center
- 22 – Possible ACDA adjudication showing, 6:30p in G-6 (open to all)
- 24 – BFA auditions for UF regular admission – all day G-6 and varied SoTD spaces
- 27 – UnShowing and ACDA adjudication for BFA Showcase choreographers only, 6:30-8:30p, G-6
- 30 – Ric Rose Alumni Award: Lecture with Guest Artist Juliana Azoubel 8:45-10:15a, G-6
Ric Rose Alumni Award: Guest Masterclass with Juliana Azoubel during CAADDP classes, G-6
- 31 – Ric Rose Alumni Award: Master Class with Guest Artist Juliana Azoubel 10:40-12:35a, G-6
Ric Rose Alumni Award presentation 6:00 to 8:00p, G-6

February

- 7 – *BFA Dance Showcase* Load In, G-6
SoTD Macbeth – opening night (runs through 16th)
- 8 – UFPA: Dance Alive, *Dangerous Liaisons*, 7:30p, Phillips Center
- 9-11 – *BFA Dance Showcase*, spacing rehearsals, G-6
- 11-13 – UFPA: Riverdance, 7:30p, Phillips Center
- 13 - Museum Nights: Arts Across Africa, Harn 6-9pm
- 12-14 & 16 – *BFA Dance Showcase*, Tech rehearsals G-6
- 17 (Prog A) & 19 (Prog B) – BFA Dance Dress rehearsals, 7:30-10:30p, G-6
- 19 & 21 – *BFA Dance Showcase*, Prog A 7:30-9:00p, G-6
- 21 – UFPA: Niyaz presents The Fourth Light Project, 7:30p, Phillips Center
- 20 & 22 – *BFA Dance Showcase*, Prog B 7:30-9:00p, G-6
- 23 – *BFA Dance Showcase*, Prog A 1:30-3:00p, Prog B 4:00-5:30pm, Strike 5:30-7:30p, G-6
UFPA: Sun Country Dance Theatre presents 17th Annual Spring Youth Concert featuring *Hansel and Gretel*, 2:30p, Phillips Center
- 24 – DARK DAY for Dance Majors—no technique classes

March

- 3 or 4 – BA Spring Social and Info Session (TBC)
- 6-9 – American College Dance Association (ACDA), regional conference at College of Charleston, SC
- 7 – SoTD *The Importance of Being Earnest* – opening night (runs through 14th)
- 11 – UFPA: The Peking Acrobats, 7:30p, Phillips Center
- 15-23 – SPRING BREAK
- 31 – *Spring Into Dance* spacing rehearsals begin, 6:30-10:30p, Black Box Theatre

April

- 1 – UFPA: *The Great Gatsby Ballet* by the World Ballet Company, 7p, Phillips Center
- 1-3 – *Spring Into Dance* spacing rehearsals continue, 6:30-10:30p, Black Box Theatre
- 4 – *Spring Into Dance* Crew Orientation and Watch, 6-9:30p
- 5 – *Harn Museum of Dance*, tech rehearsal 9a-noon, performance 1-3p
UFPA: Dance Alive, *Romeo and Juliet*, 7:30p, Phillips Center
- 6-7 – *Spring Into Dance* Tech rehearsals and production meeting/notes, 6:30-11p, Black Box Theatre
- 8-9 – *Spring Into Dance* Dress rehearsals and production meeting/notes, 7:30-11p, Black Box Theatre
- 10-13 – *Spring Into Dance* performances, 7:30p Th-Sat, 2p Sun, Black Box Theatre (Strike Sunday)
- 14 – DARK DAY for Dance majors—no technique classes
- 17-18 – SoTD Staged Reading *The Conference of the Birds*, 7:30p, Black Box Theatre
- 19 – UFPA: Limón Dance Company, 7:30p, Phillips Center

23 – Last day of classes
24-25 – Reading Days
26-30 – Finals

May

1-2 – Finals
2-4 – Commencement

Grades

95 _ 100	A
90 _ 94	A-
87 _ 89	B+
84 _ 86	B
80 _ 83	B-
77 _ 79	C+
74 _ 76	C

70 – 73	C-
65 – 69	D+
60 – 64	D
59 and below	F

University Policies

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students are responsible for satisfying all academic objectives as defined by the instructor.

Absences count from the first class meeting.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.

If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.

The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences. Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center) <http://shcc.ufl.edu/formsrecords/excuse-notes/> (excuse note policy) <http://dso.ufl.edu/> (Dean of Students)

Student on-line evaluation process:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/> UF

Policies:

University Policy on Accommodating Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability

Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

Counseling and wellness center contact information: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police

Department: 392-1111 or 9-1-1 for emergencies.

Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

Getting Help:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- (352) 392-HELP - select option 2 • <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

Counseling and Wellness resources, Disability resources, Resources for handling student concerns and complaints Library Help Desk support.

ADDITIONAL MENTAL HEALTH RESOURCES:

1. UF has an Equal Access Mental Health Clinic that has a Free Therapy Night every Monday night that UF is considered open. Here is the FB page through which one can book appointments as well: <https://www.facebook.com/equalaccessclinic/> (Links to an external site.)
2. The UF School of Medicine Equal Access Clinic website is here and has the above mental health services as well as specialized Women's and LGBT medicine:

<https://equalaccess.med.ufl.edu/specialty-clinics-classes/> (Links to an external site.)

3. Alachua County Crisis Center web site:

<https://alachuacounty.us/depts/css/crisiscenter/pages/services.aspx> (Links to an external site.)

Offers Crisis Counseling as well as a Mobile Response Unit that attends to severe mental health crises.