



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Feb. 5, 2010

- 1. ACADEMIC UNIT: School of Dance
2. COURSE PROPOSED: DCE 300 Moving Histories 3
3. CONTACT PERSON: Name: Naomi Jackson Phone: (480)540-0900
Mail Code: 0304 E-Mail: naomi.jackson@asu.edu

- 4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area.

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU - MR
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG
Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Survey of the history of Western dance in Europe and America. Emphasis is on the history of ballet and modern dance since the Renaissance. However, reference is made to vernacular dance forms and to the contributions of, and relationships to, dance traditions from various other cultures to reveal the richness of the subject...

CROSS-LISTED COURSES: [X] No [] Yes; Please identify courses:



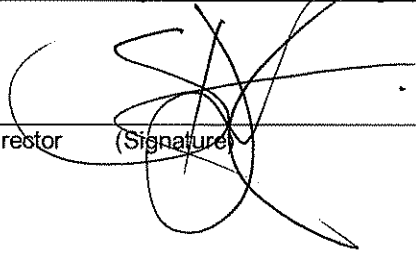
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Is this multisection course?: No Yes; Is it governed by a common syllabus? _____

Respectfully requesting to have this course be approved for both HU and H general studies designations for FALL 2010. This course currently has a HU designation.

Simon Dove
Chair/Director (Print or Type)

Date: 2/12/10


Chair/Director (Signature)

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.	
		• Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u>	
		• Courses which emphasize the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	Designation

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)

Office Hours: TBA or contact me at Naomi.Jackson@asu.edu; or (480) 540-0900 (cell)

Description:

Survey of the history of Western dance in Europe and America. Emphasis is on the history of ballet and modern dance since the Renaissance. However, reference is made to vernacular dance forms and to the contributions of dance traditions from various cultures to reveal the richness of the subject (through classes that focus on dance in India, and contributions by African-American, Jewish, Hispanic and Asian-American dancers). Connections are also made to the other arts and philosophical trends. Students will learn about various ways of conducting research into dance history, including interviewing, researching using primary resources, and performing scholarship. Dance historiography will also be studied in the course as a means of revealing how the discipline has been constructed by dance scholars.

Required Reading:

Jack Anderson, *Ballet and Modern Dance: A Concise History*, Princeton Book Company, 1993.

Ann Dils and Ann Cooper Albright, *Moving History/Dancing Cultures: A Dance History Reader*, Wesleyan University Press, 2001.

Recommended Reading:

Kraus, Richard, Sarah Chapman Hilsendager and Brenda Dixon, *History of the Dance in Art and Education*, make sure that you get the 3rd Edition.

Assignments:

Resource Project	10%
Interview	10%
Final Project	20%
Midterm	20%
Final	20%
Group Presentation	10%
Active Participation/Homework checks*	10%

Guiding Principles and agreed on rules will be established collectively at the beginning of the course. Such elements as: Attendance and Punctuality are expected at classes unless acceptable reasons are provided. Grades will otherwise be deducted for consistent lateness. The student may arrange in advance to hand in work late or to miss a class if an appropriate reason is given. Absences are taken into account in grading and more than two unexplained absences may lead to a failing grade. See School of Dance Attendance Policy below. Attendance is taken the beg. of every class.

A contract of mutually agreed upon course principles/code of conduct will be drawn up at the beginning of the class. These are expected to be followed throughout the course. Students are always free to withdraw from the course as per university guidelines.

SCHOOL OF DANCE ATTENDANCE POLICY

Absences: The number of absences a student is permitted during a semester is based upon the number of times a class meets per week. For example, in a class meeting twice a week, a student has two absences that are excused; if the class meets three times a week, three absences are excused. No penalty to the student's grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student's final grade will be lowered for each additional absence 1/3 of a letter grade according to the plus/minus scale. Thus, an A+ would drop to an A and so on.

Tardiness: Students will be penalized if late. The instructor will keep a record of each student's tardies. Three tardies equate one absence. Therefore, frequent tardies may lead to the lowering of a student's final grade as directed by the absence policy.

SCHOOL OF DANCE INCOMPLETE POLICY

Incompletes

Incompletes are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Director through the Administrative Associate during the mid term period (480-965-5029). Each incomplete is considered on a case by case basis to determine the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved.

The School of Dance does not advocate giving incompletes to students, particularly in non-majors' classes except for exceptional circumstances. Additionally the student must be in good standing (grade is a C or higher) at the time the incomplete request is made. If you think an incomplete may be necessary for a student, contact the Dance Office to discuss this option with the appropriate personnel before proceeding. **The maximum grade students will receive upon completion of incomplete requirements is B+.** Students taking this class to fulfill an incomplete from a previous semester must meet with the instructor the first day of class to discuss the conditions for fulfilling the incomplete assignments. Students that do not inform the instructor at that time may not receive credit toward the completion of work performed in the class. The maximum grade students will receive upon completion of incomplete requirements is B+.

ACADEMIC DISHONESTY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy:

http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

SPECIAL ACCOMMODATIONS

Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first 2 weeks of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>)

<<http://www.asu.edu/studentaffairs/ed/drc/>>) to document a disability. Accommodations cannot be made retroactively.

Recommended Contract of Class Principles and Rules of Conduct

Absences

For this class, only two absences are excused. No penalty to the student's grade will be incurred for these excused absences. If a student exceeds the number of permissible absences, then the student's final grade will be lowered for each additional absence 1/3 of a letter grade according to the plus/minus scale. Thus, an A+ would drop to an A and so on.

Acceptable reasons for absences, however, will include the following:

- Family Responsibilities / Emergency
- Medical Reason
- Car Accident
- Emergency
- University-Sanctioned Activities

Inform Dr Jackson within 48 hours before or after absence via email

Any absence from class or examinations due to the above reason does not relieve students from responsibility for any part of the course work required during the period of the absence.

Tardiness

This class tardy policy considers seven minutes late to be tardy. Students will be penalized if late. Three tardies equate one absence. Therefore, frequent tardies may lead to the lowering of a student's final grade as directed by the absence policy.

Showing Respect and Diversity Opinion

Together as a class, we will cultivate a safe environment for one's voice through showing respect and acknowledging the diversity opinion in class.

Use of Cell phone

Unless expecting an emergency call, please no use of cell phone in class (Please step outside of classroom to answer the call).

Use of Laptop

Allowed only for class purposes.

Talking in class

Allowed only when it is class related (for example, during a discussion).

Sleeping

No sleeping is allowed in class.

Eating

Eating is allowed as long as it is not disturbing to the class.

Engagement with Readings and Class Discussions: 5 PART PROCESS

Please use the following as a guide for all readings and class discussions. You will be handing these to a partner for quick commentary after classes and periodically to the instructor:

- 1) Outline the main content points regarding the topic – these may consist of “facts” or stated arguments. Do you notice any contradictions or places of tension or alignment?
- 2) Choose one (or more) ‘facts’ or arguments to further research outside of class to see how another sources addresses it/them. Follow up on this for the next class and report back on it to your partner/class.
- 3) Make note of how the discussion relates to your own previous information, methodology. Make at least 1 connection to something else you are aware of/have been thinking about. Note how there is either confluence or dissonance between ideas presented, or some other kind of relationship to your own thoughts/feelings.
- 4) Reflect on how the reading/discussion may influence a way that you approach either making a dance, or dancing or art making or working in your particular discipline. Demonstrate through a sketch in some medium (dance, music, writing, etc.) that reflects the influence.
- 5) Document question(s) raised by the reading/discussion that may lead to further creative or scholarly research and reflection.

Active participation in class:

Active listening

Active note taking

Commenting/Asking questions

Course Outline (Subject to Change)

Guest lectures on non-Western dance forms determined by guest artists.

January 19 Introduction and Contemporary Trends in Dance
Read Anderson: 1-5; Dils and Albright: 2-6

January 21 Contemporary Trends in Dance within America and Abroad
Read Anderson: 223-231

Jan 26, 28 Dance at Court (Renaissance and Baroque)
Read Anderson: 13-23, 31-51 (make sure to see illustrations)

Feb 2, 4 18th Century, Romantic and Classical Ballet
Read Anderson: 51-67, (see illustrations) 74-98, 99-119; Dils and Albright: 210-217
• **ASSIGNMENT 1 DUE February 4**

Feb 9, 11 Diaghilev and the Ballets Russes
Read Anderson: 121-138; Dils and Albright: 17-29

Feb 16, 18 The early modernists and Modern Dance
Read Anderson: 164-179, 192-200; Dils and Albright: 288-299

Feb 23, 25 Dance, Politics, and Ethnicity 1930-1960
Read Anderson: 179-182; and 1 of the following: either Dils and Albright: 315-322; OR 300-306; OR 307-314.
• **ASSIGNMENT 2 DUE February 25**

March 2 Alwin Nikolais: Guest lecture by Donald Blumenfeld-Jones
Read
Bio: http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showIndividual&entitY_id=3780&source_type=A
Watch Crucible on Youtube:
<http://www.youtube.com/watch?v=4KFpcO0f89E&eurl=http://video.google.com/videosearch?client=safari&rls=en&q=Alwin+Nikolais&oe=UTF-8&um=1&ie=UTF-8&>

March 4 Anna Halprin and Paul Taylor
Read: Anderson: 182-184

March 9	Review
March 11	Midterm
March 14-21	Spring Break
March 23	Cunningham, Cage <i>Read Anderson: 184-187, 201-202; Dils and Albright: 362-364</i>
March 25, 30	Judson Dance Theater and the 1970s <i>Read Anderson: 187-191, Dils and Albright: 350-361; 404-413</i>
April 1	cont.
April 6, 8	Ballet in England, United States post Diaghilev <i>Read: Anderson: 138-164, 205-207, 209-210; Dils and Albright: 332-341.</i>
Friday, April 9	Course Withdrawal Deadline – in-person
Sunday, April 11	Course Withdrawal Deadline – online
April 13, 15	Social and Jazz Dancing in America <i>Read Dils and Albright: 271-287</i>
April 20	Community Dance history Guest Lecture: TBA Due Draft Due of Final Paper
April 22, 27, 29	Contemporary Trends <i>Read Dils and Albright: 370-375</i>
May 4	Review • FINAL PROJECT PAPERS DUE/Reports on the projects
FINAL EXAM	TBA

Description of Final Project

You will be analyzing a copy of *Dance Magazine* published before 1970 and summarizing and commenting on the contents. The purpose of this exercise is to see how much dance occurs at any one time, and to see perspectives of a particular time period. You are encouraged to comment on everything including the design of the magazine, the featured articles, the advertisements, the companies who performed during the month, etc. You will have to do extra research on the writers of the articles, as well as companies you are not familiar with, and the editor at the time of the magazine.

Signature Form: Please print out this form, sign it, and bring it to Dr. Jackson who will be responsible for retaining the form.

DCE/DAH 401/#26079, Dance History ASU Spring 2010 Tempe -
EBW144, T Th, 10:30 AM- 11:45 AM

Instructor: Dr. Naomi Jackson

I [printed name] _____
have read the syllabus on [date] _____ and
have understood the information presented about this course. My
signature documents an agreement to adhere to these policies.

Signature: _____

moving history / dancing cultures

A DANCE HISTORY READER

Edited by

ANN DILS &

ANN COOPER

ALBRIGHT



Wesleyan University Press / Middletown, Connecticut

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BALLET
&
MODERN
DANCE

A Concise History
SECOND EDITION

JACK ANDERSON

A DANCE HORIZONS BOOK

Princeton Book Company,
Publishers
Princeton, New Jersey

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