

1.) DATE: 10/29/18	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: DAH Number: 101 Title: Introduction to Dance Through History Credits: 3	
<p>CROSS LISTED WITH:</p> <p>Prefix: Number: ; Prefix: Number: ;</p> <p>Prefix: Number: ; Prefix: Number: ;</p> <p>Prefix: Number: ; Prefix: Number: .</p>	
4.) COMMUNITY COLLEGE INITIATOR: REBECCA RABIDEAU PHONE: 623-845-4905 EMAIL: rebecca.rabideau@gccaz.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
<p>MANDATORY REVIEW:</p> <p><input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p>	
<p>AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.</p>	
<p>5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</p> <p><u>Core Areas:</u> Select core area... <u>Awareness Areas:</u> Historical Awareness (H)</p>	
<p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>	
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective</p> <p>Current General Studies designation(s):</p> <p>Requested Effective date: 2019 Spring Course Equivalency Guide</p> <p>Is this a multi-section course? Yes</p> <p>Is it governed by a common syllabus? Yes</p>	
<p>Chair/Director: ANGELA ROSENKRANS, DANCE IC CHAIR</p> <p align="right">Chair/Director Signature:</p>	

Effective Date: **2019 Spring**

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
DAH	101	Introduction to Dance Through History	H

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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	This course will focus on the history of the art of Dance and how it relates to human development through a study of culture, aesthetics, and the socio-political contexts of the time.	Though not presented as a chronological study of Dance, the course does trace the development of Dance from pre-history to the present, examining Dance in cultures throughout the world and tracing the development of Dance from ritual/religious and social/folk forms, to the theatrical and presentation forms we see today. Evidenced in course competencies and objectives.
2	Through the study of dance, this course will explore human development and the influence of politics, power, cultural norms, etc. on dance, and dance's influence on these factors as well.	Specific discussion of Ballet and the politics and power that guided the development of the Classical Ballet in the court of Louis the XIV of France clearly demonstrates Dance used as a means of influencing politics and cultural norms. Example: Discussion question: Reference the Ballet slide presentation and reflect on the politics of power that guided the development of the Classical Ballet in the court of Louis the XIV of France. How did the King use ballet as a tool to hold power over his subjects? Can you find examples of this kind of use of dance in the present day?
3	This course will examine the development of dance as a cultural and artistic pursuit, tracing the history of theatrical genres of dance as well as the intersections of theatrical and cultural dance and how these reflect the time in which they occur.	For example, the assignment attached calls upon the student's previous study of cultural and social dance as well as theatrical dance forms to reflect up on an 80's pop-culture phenomenon, the MTV music video. Connections will be made from the dances of African diaspora, through minstrelsy, movie musicals and Broadway shows, to the era of the music video, continuing through the present and the prevalence of YouTube. The assignment will generate discussion of popular culture and fashion vs. artistic expression, and discussion of the transition from live theater to digital consumption.

4	<p>This course clearly examines the relationship between events and ideas and the broader social, economic and political contexts by providing clear relational connections between culture and society and the dance that is produced, and conversely influences, that culture and society.</p>	<p>Specific study of non-theatrical dance forms, such as the ritual dances of the Pueblo Indians, provide direct access to knowledge of the social structure of the culture whose dance is being studied. For example, in the Hopi Indian lexicon of dances, the Butterfly Dance is a ritual dance in thanks for the harvest. Girls wear very elaborate headdresses created specifically for them, and they must know the dances and songs that accompany this dance as well as many others. The dance itself serves as a receptacle for culture, teaching the young children societal norms and values. A specific discussion question asks students to relate the experience of a Hopi Indian dancer in the Butterfly Dance to their own experience as part of a cultural or religious group.</p>



Introduction to Dance Through History

Course: DAH101	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2019 Spring	Course Type: Academic
Final Term: Current	Load Formula: S- Standard

Description: Survey of dance throughout history examining the interplay between the cultural, social and political climate of the time and its expression in dance.

Requisites: Prerequisites: None.

MCCCD Official Course Competencies

1. Synthesize a description of dance from both aesthetic and cultural perspectives. (I)
2. Identify the significance of dance as a function of ritual, religion, society, and art. (II)
3. Describe and analyze how the aesthetics of dance are shaped by diverse aspects of society, including politics, economics, cultural values, fashion, and ideas of social justice. (II-IV)
4. Identify and define the characteristics of various dance forms and their historical development within a wider social, political, cultural and economic context, including class, race, ethnicity, and gender. (II-IV)
5. List major contributors to the field of dance, be it individuals or groups, and identify the importance of their contributions to the historical development of dance. (III, IV)

MCCCD Official Course Outline

- I. Overview of dance from prehistory to present
 - A. Definitions of dance
 - B. Characteristics and evolution of dance as an art form
 - C. Function of dance in global societies over time
 - D. Participants and audience
- II. Cultural aspects
 - A. Dance as human communication
 - B. Dance as a function of culture
 - C. Dance as a reflection of society and social change
 - D. Dance as ritual and religion
- III. Overview of forms
 - A. Define social and communal dance forms
 1. Analyze the aesthetics, social and cultural context of select forms
 2. Examine historical and contemporary practices of select forms
 - B. Theatrical and presentational forms
 1. Definitions
 2. Aesthetics, social and cultural context
 3. Historical and contemporary practices
 - a. Ballet
 - b. Modern
 - c. Jazz
 - d. Additional forms
- IV. Contemporary applications and uses
 - A. Definitions
 - B. Aesthetics, social and cultural context
 - C. Relationships to historical practice

MCCCD Governing Board Approval Date: **June 26, 2018**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

GLENDALE COMMUNITY COLLEGE

PERFORMING ARTS

MUSIC • DANCE • THEATER



DAH 100 **Introduction to Dance Through History** **3 Credits** **Spring 2018**
Monday/Wednesday **11:00-11:50 AM/Hybrid Online** **LA141**

Instructor: Rebecca Rabideau

Phone: (623) 845-4905

Email: rebecca.rabideau@gccaz.edu

Office Hours: MU-116 MW 9-10, TTR 11-12, Friday by Appointment Only

*NOTE- if you are a Dance Major or have aspirations of becoming a Dance Major, please make an appointment with Rebecca Rabideau, GCC Dance Program Director, for more information.

Materials for Instruction:

- This course is an online hybrid course. You are required to log in to the course on Canvas during the first week of classes, keep up with online assignments, and submit assignments online. Additional readings and materials will be posted online in Canvas.

Course Description: Survey of dance throughout history examining the interplay between the cultural, social and political climate of the time and its expression in dance.

Prerequisites: None.

Course Competencies:

1. Synthesize a definition of Dance from both aesthetic and cultural perspectives.
2. Identify the significance of Dance as a function of ritual, religion, society, and art.
3. Describe and analyze how the aesthetics of Dance are shaped by diverse aspects of society, including politics, economics, cultural values, fashion, and ideas of social justice.
4. Identify and define the characteristics of various Dance forms and their historical development within a wider social, political, cultural and economic context, including class, race, ethnicity and gender.
5. List major contributors to the field of Dance, be it individuals or groups, and identify the importance of their contributions to the historical development of Dance.

Course Objectives:

This course serves as a selective survey of Dance throughout history, with a focus on introducing the student to the art of Dance as an integral part of the cultural and social development of humankind. Through readings, observation of live and recorded performances, discussions, written assignments, and class presentations, this class will explore the historical development and cultural relevance of a variety of forms of dance throughout the world, increasing the student's understanding of intercultural perspectives through the lens of Dance.

Course Requirements:

- Attendance/Participation
- Preparation
- Assignments and Discussions
- Composition (Written Assignments and Papers)

- Midterm and Final Exams
- Quizzes
- Final Project

Late Assignments: ALL ASSIGNMENTS ARE DUE DURING THE CLASS PERIOD. Assignments submitted after the class period are considered late. Under **NO** circumstances will late assignments be accepted. If you anticipate not being able to meet a deadline for an assignment prior to an assignment due date, please make arrangements early to submit work.

Assignment Make-Ups:

DAH101 will not accept make-ups of any kind. Students are expected to be aware of deadlines for assignments.

Extra Credit:

Extra Credit will be given to students who attend any type of live dance performance. One (1) page observation paper along with program notes and ticket stub must be turned in to receive credit. Guidelines for observation paper must follow all paper-writing criteria. **5 points extra credit per paper- MAXIMUM of 3 performances for a total of 15 points.**

Conferences:

Scheduled Teacher/Student conferences may be scheduled halfway through the semester. This is not mandatory, but encouraged if a student is questionable about their grade. Please contact me two-weeks in advance to make an appointment.

Attendance:

Only persons who are registered for a class at any of the Maricopa Community Colleges may attend that class. Students who do not meet the attendance requirement as determined by the course instructor may be withdrawn.

- Students who fail to attend the first scheduled class meeting, or to contact the instructor regarding absence before the first scheduled class meeting may, at the option of the instructor, be withdrawn.
- Students bear the responsibility of notifying the Admissions and Records Office/Office of Student Enrollment Services when they discontinue studies in a course or at the college.

1. Official Absences

- Official absences are those that occur when students are involved in an official activity of the college, i.e., field trips, tournaments, athletic events, and present an official absence excuse form. Absences for such events shall not count against the number of absences allowed by an instructor or department. Students who must miss a class for an official reason must obtain an official absence verification card from the appropriate vice president or designee and present it to the appropriate instructor(s) before the absence. Prior arrangements must be made with each instructor for make-up work. If prior arrangements have been made, the student will not be penalized.
- Other official absences include jury duty and subpoenas. Appropriate documentation will be required. Prior arrangements must be made with each instructor for makeup work. If prior arrangements have been made, the student will not be penalized.
- In the event of the death of an immediate family member, absences for periods of up to one week will not be counted against the number of absences allowed by an instructor or department. Students should contact instructor(s) as soon as possible to arrange for make-up work. Appropriate documentation will be required (for example, a copy of the obituary or funeral program). In specialized programs that require clinical rotations, this regulation may not apply.

2. Religious Holidays

Students shall have the right to observe major religious holidays without penalty or reprisal by any administrator, faculty member or employee of the Maricopa Community Colleges. Absences for such holidays shall not count

against the number of absences allowed by an instructor or department. At least one week before the holiday, students shall submit to their instructor(s) a written statement that includes both the date of the holiday and the reason why class attendance is impossible. Prior arrangements must be made with each instructor for make-up work. If prior arrangements have been made, the student will not be penalized.

- **GCC Dance Attendance Policy-** After **four absences** you may be **withdrawn** from the course. Official absences (field trips, tournaments) and religious holidays shall not count among the total number of absences allowed. However, students shall obtain official absence verification from the appropriate dean, and present it to the instructor **before** the absence. Prior arrangements must be made with instructor for make-up work. If arrangements have been made, student shall not be penalized.
- Any absence in excess of 4 will drop your letter grade by 1 letter. Example: 5 absences = B, 6 absences = C, 7 absences = D, 8 absences = F.
- **Tardiness** – For every 3 tardies or early dismissals, student will earn 1 unofficial absence.

Withdrawal Policy:

- Student may initiate an official withdrawal from any course by submitting a withdrawal form with required signatures to the A&R office within published deadlines.
- Failure to attend any classes is not a guarantee for a refund or an excuse of debt incurred through registration.
- Official date of withdrawal is last date of attendance as determined by student's withdrawal or as reported by the instructor.
- The official date of withdrawal will determine degree of refund, if any.
- Failure to file official withdrawal form within published deadlines can result in a failing grade and may effect refund of course tuition and fees.

Accommodations:

Please contact the Disability Resources and Services office immediately if (1) you have or think you may have a disability or medical condition that may affect your performance, attendance, or grades in this class and for which you wish to discuss accommodations of class related activities or schedules; (2) you may require medical attention during class, or; (3) you may need special emergency evacuation preparations or procedures. For accommodations or additional assistance please contact the DRS at 623-845-3080. Accommodations are provided on an individualized, as-needed basis after the needs and circumstances have been evaluated.

Academic Support Services:

A variety of student services can be accessed online. Please refer to the GCC Student Home Page at: <http://www.gccaz.edu/CurrentStudents/StudentSupport/>. Services are free of charge to all registered GCC students.

Check the following websites for information and operating hours:

- Library and Media Resources, <http://lib.gccaz.edu/lmc/>
- Center for Learning, CL-36, <http://www.gccaz.edu/cfl/>
- Writing Center, HT 2, Room 107, <http://www.gccaz.edu/English/writingcenter/>
- High Tec Center, HT1, HT2, LMC, <http://www.gccaz.edu/CurrentStudents/LearningResources/HTC.htm>
- Counseling Center, GCC Main, <http://www.gccaz.edu/counseling/13132.htm>
- Advisement Center, <http://www.gccaz.edu/FutureStudents/Programs/Advisement.htm>

Academic Honesty:

- Every student in this class is expected to produce his/her own original work.
- Plagiarism is unacceptable and will not be tolerated.
- Plagiarism will result in being dropped from the course with a failing grade.
- Plagiarism will result in a letter to the Dean of Students for further action

Learning Environment: Code of Civility:

Instructors are expected to be professional, courteous, respectful and empathic to students. They will:

- Begin and end class on time
- Be prepared for each class session
- Provide academic feedback and grade assignments in a timely manner
- Be available for individual consultation
- Clarify assignments and inform students of any adjustments to the class schedule

Students are expected to be reflective, courteous, respectful and emphatic to classmates, instructor and other college staff assisting in their learning. Students are expected to arrive on time for class and remain until class has ended. The instructor should be notified in advance if there is a need to leave early. Students will be expected to:

- Turn off cell phones before entering classroom.
- Be in class and be on time
- Be prepared for class sessions
- Participate in class activities
- Follow instructions and complete assignments.
- Keep up with and turn in assignments by due dates
- Put forth their best efforts
- Exchange phone numbers with two classmates in order to keep current.
- Ask questions when they don't understand
- Maintain knowledge of their grade status
- Contact instructor right away about concerns or situations that interfere with their success in class
- Comply with policies found in the GCC Catalog and GCC Student Handbook

MCCCD's Sexual Harassment Policy:

Everyone in this class, including the instructor, must adhere to the policy of the Maricopa Community College District, which states:

“The policy of the Maricopa County Community College District (MCCCD) is to provide an educational, employment, and business environment free of unwelcome sexual advances, requests for sexual favors, and other verbal and/or physical conduct or communications constituting sexual harassment as defined and otherwise prohibited by state and federal law.”

COURSE OUTLINE

ASSIGNMENTS/PAPERS

Assignment/Papers	Due Date (Due by 11:59 PM)	Points
Body History/Herstory Assignment	Monday, January 25 IN CLASS and CANVAS!	10 points
Defining Dance Assignment	Thursday, February 4	10 points
Performance Response Paper #1	Tuesday, February 16	10 points total- 5 for Review, 5 for Attendance
Who Dances and Why? Assignment	Thursday, February 25	10 points

Paper # 1 Ritual/Folk	Thursday, March 3	40 points
Ballet as Form of Ethnic Dance	Thursday, March 10	10 points
I Want My MTV! Music Video Assignment	Thursday, April 7	10 points
Paper # 2	Thursday, April 14	40 points
Performance Response Paper #2 GCC Dance Concert	Tuesday, May 3	10 points total- 5 for Review, 5 for Attendance

QUIZZES

Quiz	Due Date (Due by 11:59 PM)	Points
Quiz #1	Tuesday, February 3	5 points
Quiz #2	Tuesday, February 17	5 points
Quiz #3	Thursday, March 2	5 points
Quiz #4	Thursday, March 23	5 points
Quiz #5	Thursday, April 6	5 points
Quiz #6	Tuesday, April 20	5 points

Discussions

Discussion	Due Date (Due by 11:59 PM)	Points
Discussion #1	Friday, February 6	5 points
Discussion #2	Friday, February 20	5 points
Discussion #3	Friday, March 3	5 points
Discussion #4	Friday, March 24	5 points
Discussion #5	Friday, April 7	5 points
Discussion #6	Friday, April 23	5 points

MIDTERM & FINAL

Exam	Date	Points
Midterm	Wednesday, March 9	50 points
Final	Monday, May 9, 11:00 AM	50 points

Online Discussions & Quizzes

We will use Canvas each week to respond to reading assignments, continue our in-class discussions, and quiz over class content.

- **Discussions: Every Friday, by 11:59 PM, unless otherwise noted.** Within each discussion thread, every student is expected to contribute his/her own viewpoint(s) and respond to at least one other comment. These discussions may begin with a specific topic introduced by the instructor, or may be an open call for students to share their questions, discoveries, or other reactions to the week's readings and classwork. Although these discussions are less formal than other writing assignments, please remember to check for spelling, grammar, citation of sources (when appropriate) and a respectful tone before posting.
- **Quizzes: Tuesdays as noted.** Quiz topics may come from information covered in reading assignments or in-class discussions.

Performance Response Papers

Performance response papers are designed to provide experience with verbal articulation of what you experience as an audience member viewing live performances. These papers should include your personal responses to productions, but you must be able to support your ideas with specific examples from your work in class and from the readings. They will be assessed not just on content, but also on style and presentation. Your writing must use the formal rules of grammar and punctuation, and you must cite sources when necessary. A full grading rubric can be found on Canvas and will be reviewed in class. If you need assistance with your writing for this course, you can visit the GCC writing centers, electronically or in person. <http://www2.gccaz.edu/NODE/42477>

Paper #1 (10 points)

Attend a production or watch a recording of a significant dance work (a pre-approved list of works will be provided), and write an observation paper. In your response, include the title, choreographer, cultural/historical background, and other pertinent information. Draw from class readings, lectures, and discussions to offer rich descriptions of the dancing you see. Pay particular attention to the choreographic design of the work. How do choreographic choices contribute to the overall success of the production? How did the dancers' performances impact your experience of the work? Discuss your reactions as an audience member. 2-3 pages.

Paper #2-GCC Dance Concert Response (10 points)

Attend the GCC Dance concert and write a response, focusing specifically on three dances within the production. Draw from class readings, lectures, and discussions to offer rich descriptions of the dancing you see. Compare and contrast the different styles of dance, choreographic choices, performance quality of the dancers, and perceived intent of the choreographers. Finally, discuss your reactions as an audience member. 2-3 pages.

*If it will be impossible to attend the GCC Dance Concert, notify the instructor well in advance in order to make other arrangements.

Research Papers:

Paper #1- Ritual/Social

Choose a form of ritual/cultural or social/folk dance that is unfamiliar to you and is not from your own cultural tradition. (NOT Ballet, Modern, Jazz or Hip Hop/Urban.) Please confirm with instructor if you have questions about the form you've chosen. You cannot choose Bharata Natyam, Hopi Dance, or Irish Step Dancing since we will cover these forms in class in detail.

Include an Introduction and Conclusion. The body of the paper should be an overview of the dance form. Include the history of the form, where it comes from, who are the dancers, a description of music, a description of costume/makeup/props, etc. Describe the movement qualities of the dance form. Pretend you are writing to someone who has no knowledge of the dance form, how would you describe it? What are the movements like, what is the energy, how do the dancers move through space?

Lastly, is there traditional and a contemporary form of the dance? How has the dance changed over time?

Research Paper #2

Compare and contrast significant concert dance works in Ballet, Modern, or Jazz from one of the following options:

- Two time periods in a choreographer's career

- Two works by different choreographers in the same time period
- Two works on the same theme by differing choreographers in different time periods
- Two significant dance works from different centuries

Trace the historical and cultural thread of influence on the choreographic style of each work.

Writing Guidelines:

To receive full points for formatting, be sure to follow the following guidelines:

- Heading (Including name, date, course, assignment title)
- 3-4 pages (points will be deducted if paper is not a FULL 3 pages. To be certain you have reached the page minimum, it is always best to type into the fourth page).
- Double-spaced
- One-inch margins
- 12-point font
- Times New Roman
- Citations will follow Chicago-Manual formatting. Refer to the Chicago-Manual Style quick reference guide. More information can be found at <http://www.chicagomanualofstyle.org/home.html>
- Bibliography/Works Cited Page

Grading Criteria:

Papers will address the following criteria with regards to grading:

- Content: 15 points
- Format: 10 points
- Grammar/Citations/Bibliography: 15 points

Further Information:

- All assignments will be submitted electronically.
- Papers are due by 11:59 PM on the due date.
- Please submit all assignments through Canvas.

Final Research Project :

The information covered over the course of this semester represents only a small portion of what dance has to offer. This is your opportunity to help broaden our scope! For your final project, you will choose a choreographer, style of dance, or a related topic that has not yet been discussed within this course (or one that has been touched on that you would like to investigate more thoroughly), research it, and share your findings in a final presentation. A list of suggested topics will be provided, but you are welcome—with the instructor’s approval—to choose others as well. Further discussion of criteria and assessment will be provided when topics are chosen on November 1.

- **Final Presentations (100 points)**
 - Due: TBD
 - Be creative in the way you choose to present your research topic to the class. Your presentation should be informative, include at least one audio and/or visual aid, and may even incorporate a movement activity. Presentations should last about 10 minutes. A brief question and answer session will follow each presentation.

GRADING SCALE

Attendance and Participation: 140 points (28 classes x 5 points)

Midterm: 50 points

Research Papers: 80 points (2 papers x 40 points)

Performance Papers: 20 points (2 papers x 10 points)

Assignments: 50 points (5 assignments x 10 points)

Quizzes: 30 points (6 quizzes x 5 points)

Discussions: 30 points (6 discussions x 5 points)

Final Research Project- 100 points

Final: 50 points

550 points available for class

Grade	Range	Point Span
A	468-520	52 points
B	416-467	51 points
C	364-415	51 points
D	312-363	51 points
F	311-Below	

Pass/Fail Students

Grade	Range	Point Span
P	338-520	182
Z	339-Below	

This syllabus serves as your contract between you and the instructor. Students will be notified by the instructor of any changes in course requirements or policies. You are responsible for the information provided in this syllabus.

Course Outline By Week

Week One:

What is Dance? A discussion and video viewing session introducing students to the art form and exploring their ideas of what dance is or can be. Cumulates in first assignment, Defining Dance.

Week Two:

Dance in Pre-history and the Ancient World. Defining ritual dance and discussion of how dance is an aspect of culture. Video viewing and lecture.

Week Three:

Continued discussion of dance as ritual and culture by in-depth study of historical and contemporary ritual dances: Hopi Dances the Snake Dance and the Butterfly Dance, and the classical Indian form of Bharata Natyam.

Week Four:

Discussion, lecture and video viewing of folk and social dance forms, focusing on the development of Irish Step dancing from folk dance to professional concert and competition dance.

Week Five:

Introduction to Ballet. Including history and development of the form from its inception through the Romantic and Classical eras. Discussion of gender roles, ballet as a function of political power in the court of Louis XIV.

Week Six:

Continued discussion of Ballet- Contemporary Ballet and current topics in Ballet. Video viewing of the Pas De Deux and in-depth discussion of this section of a Classical Ballet.

Week Seven:

Activity Day- create your own Romantic Ballet. Review for midterm.

Week Eight:

Midterm and introduction to Modern Dance, discussion of what Modern Dance is, connection to Industrial Revolution and Modernism, and the pioneers- lecture and video viewing.

Week Nine:

Continued discussion of Modern Dance pioneers, tracing development of the form through Post Modern choreographers to the new wave of Modern choreographers. Lecture and video viewing.

Week Ten:

Discussion of contemporary Modern dance and activity day in the dance studio-exploring choreography through chance methods.

Week Eleven:

Introduction to Jazz Dance. history of the African diaspora and development of Jazz music and dancing after Emancipation. Video viewing and lecture. Activity- authentic Jazz, the vernacular Jazz of the 1920's-1940's

Week Twelve:

Tap dance discussion, lecture and video viewing, tracing history of the form from slave and Irish immigrant dances to the present. Musical theatre dance discussion, lecture and video viewing- the Golden Age of the musical, Fred Astaire VS. Gene Kelly, the modern resurgence (Chicago, Moulin Rouge, etc.)

Week Thirteen:

Discussion of history and development of Urban Dance styles/ Street dance and the relationship to race, power, and class. The music video, MTV and its influence on commercial and stage dance.

Week Fourteen:

Presentations

Week Fifteen:

Viewing of PINA (documentary on artist Pina Bausch)

Week Sixteen:

Viewing of PINA

Review for Final

Sample Discussion Topics:

What is Beauty?

What does beauty mean to you? What makes something, or someone, beautiful? What makes a dance beautiful? Does a dance HAVE to be beautiful?

What is Ethnic Dance?

What do you think about using the term "ethnic" to refer to dance forms? Think about it in terms of food- all food that does not come from a Western European heritage has traditionally been termed "ethnic". Do you hear that term used in regards to food? What kinds of food is it? Traditionally (and currently) all dance that did not come from Western European traditions has been termed "ethnic" or "world" dance. What do you think that does to the validity (the value placed upon) of a dance form as an art form to call it that? What does it imply about the people who perform that dance? Based on your reading and our discussion, how do you think the perception of non-Western European dance has changed?

Men in Hula

Please watch these three videos- one is a short documentary style clip about men in hula, the others are a hula competition dance featuring men and women.

What are your thoughts? Some things to think about and perhaps comment on- dance is more than just dancing for these men, what other functions does it serve in their lives? How are male dancers considered in our American culture? How do men dance differently than women, and for what different reasons do they dance? Relate your responses to what we have discussed about the role of women and men in dance historically in different cultures, and what that means.

The Evolution of Pointe Work

The introduction of pointe work was a very important shift in the development of ballet. Please watch the video on the evolution of pointe work, and another short video about wearing pointe shoes.

How do you think the development of pointe work changed ballet? Do you think it changed the role of the female ballerina? What do you think pointe work adds to ballet as a dance form? Imagine dancing in a pointe shoe- what do you think it would feel like, would it be difficult, painful, fun, exciting?

The Pas De Deux

Please find an example of a pas de deux that you can share with the class. It does not have to be ballet- in fact it would be interesting if you could find examples of a pas de deux (a "dance for two") that is not ballet to use as a comparison. Share a link to the video.

How does your example compare to what we watched in class? Are the dancers the same or opposite gender and what does that say to you? Does one seem to have more power over the other? What is their relationship? How does this relationship reflect the cultural norms of the

time in which the dance is set? (Like our Swan Lake pas de deux- very different in 1900 versus 2015!) How does the choreography indicate to you a story, relationship, mood or feeling?

Anna Sokolow's *Rooms*

One of the lesser known pioneers of modern dance is Anna Sokolow. Read about her in your readings and watch the attached video. You also might want to do some more research on her on the internet, etc.

This video is a performance of a condensed version of her iconic piece, *Rooms*, called the *Rooms Etude*. The GCC dance company VERVE was lucky enough to have the opportunity to learn this dance a few semesters ago, and the video is of their performance.

What is your reaction to this dance? What does it make you feel, or think about? What does the music say to you? From your reading you know what the dance is about, does that come across clearly to you- can you see the choreographer's intent? Is there a particular movement or section that stands out to you? This dance was created in the 1950's- does it still seem relevant to you?

Post Modern

Post Modern Choreographers were known for pushing the boundaries of what dance is. Watch the attached video of *Man Walking Down the Side of a Building*, by Trisha Brown.

What are your impressions of the dance? Is this dance to you? Support your answer. What do you think the choreographer was trying to say in this piece?

Instant Gratification

In the present day, dance is often consumed via social media and other media such as television, youtube, etc. Some have argued that this has limited the attention span of the viewer and promotes or values dance work that gives the audience a sense of instant gratification. (Short dances, with lots of energy, tricks, big moves, drama, etc.)

Discuss the idea of instant gratification. How does this effect the way we as a culture view and value art, dance in particular? Do you think this is a phenomenon that is happening around the world, or a product of our American culture? What kind of dance do you think is being created and consumed as a result of this culture of instant gratification?

One of your assignments was to watch a full-length Classical Ballet, clocking in at almost 2 hours. What was your reaction to watching such a long dance performance?

Cultural Appropriation

Extending our classroom discussion on the cultural appropriation of African-American dance and music-so much of American popular culture comes directly from the art of Black Americans, yet many times they are not acknowledged or recognized and certainly do not reap the benefits of the popularity of the art forms they created. Can you think of a specific example of this type of appropriation and share it with the group? It does not have to be in the field of dance.

What do you think about this idea of cultural appropriation? Why do you think it happens? Do you think it is a valid argument to say that cultural appropriation exists and is something we should think about? Or does it not matter?

Selected Readings with Table of Contents:

Learning About Dance- Nora Ambrosio

<https://he.kendallhunt.com/product/learning-about-dance-dance-art-form-and-entertainment>

Dance as a Theatre Art: Source Reading in Dance History From 1581 to the Present- Selma Jean Cohen

<https://www.amazon.com/Dance-As-Theatre-Art-Readings/dp/0871271737>

Jazz Dance, A History of the Roots and Branches Editors- Lindsay Guarino and Wendy Oliver

<https://d2r6h7ytneza1l.cloudfront.net/title/3942d36b-492b-4d54-9551-1eefbbf71a5d/guarinoolivertoc.pdf>

Moving History/Dancing Cultures: A Dance History Reader- Ann Dils and Ann Cooper Albright

https://www.upne.com/TOC/TOC_0819564125.html

The Living Dance: An Anthology of Essays on Movement and Culture- Judith and Ninotchka Bennahum

<https://he.kendallhunt.com/product/living-dance-anthology-essays-movement-and-culture>

Sample Readings:

Monkey See, Monkey Do: The Role of Mirror Neurons in Human Behavior- Arthur Glenberg

<https://www.psychologicalscience.org/news/releases/monkey-see-monkey-do-the-role-of-mirror-neurons-in-human-behavior.html>

An Anthropologist Looks at Ballet as a Form of Ethnic Dance- Joann Kealiinohomoku

https://www.oberlinlibstaff.com/acceleratedmotion/primary_sources/texts/ecologiesofbeauty/anthro_ballet.pdf

DAH 101
Introduction to Dance Through History
Spring 2019

“I Want My MTV” Music Video Assignment

Point Value: 10 points

Due Date: April 7

Assigned Task:

Choose a music video from any era 1980’s to present. Watch the music video and write a reflective analysis of the dance- the costumes/setting, the movement choices, the relationship to the music, the story, other visual elements, etc. Use your Elements of Dance worksheet to describe movement choices, and use your knowledge of cultural/ritual/social, ballet, modern and jazz dance. Make sure to comment on any references to historical dance forms, such as vernacular jazz, as we discussed in class. Follow the reflective writing guidelines posted in previous assignments to structure your reflections.

Writing Guidelines:

Structure your writing with an introduction, reflection and conclusion. Use appropriate spelling, grammar and punctuation. Include the standard heading. Please provide a link to the music video chosen.

Assignment Submission:

Assignments will be submitted through Canvas.