COURSE DESCRIPTION
This course will provide a look into the life’s work of Katherine Dunham—dancer, anthropologist, humanitarian—through the dance technique that she developed (Katherine Dunham technique). We will use this technique as a structure by and through which we will build an understanding of the basic theoretical components of African and African-derived dance practice (e.g., form & function, call and response, multiple meaning). In addition, we will use the Dunham technique as a lens to view the rhythmic and stylistic similarities and/or differences found in sacred and secular folkloric dance movement of Haiti, Cuba, and Brazil. This course will combine studio dance work in addition to group and independent projects to enhance the fundamental structural and theoretical components found within the Dunham technique. Additionally, we will also look at our modern society as it concerns race, class and ethnicity.

LEARNING OUTCOMES
1. To understand and interpret the basic elements of the Katherine Dunham technique: folkloric origins, rhythmic structure, texts, and contexts by means of movement study and analysis, reading, lecture, films and discussion,
2. To comprehend and interpret the ways in which these elements contribute to modern dance practice.
3. To analyze dance/storytelling as literature, with multiple potential contexts and objectives.
4. To gain an overview of the historical roots of African-derived movement.
5. To develop analytic skills for enjoying and intelligently critiquing dance productions.
6. To compare and contrast different Caribbean cultures through a historical lens.

REQUIRED TEXTS
Readers will be available at Simply Brilliant Press – 925 Howe Avenue – bet. Northrop and Enterprise, phone # 641-5535. Follow your weekly outline for due dates.

SUGGESTED TEXTS
By Katherine Dunham:
Dances of Haiti (Los Angeles: UCLA Center for Afro-American Studies, 1983).
Island Possessed (Chicago: University of Chicago Press, reprint 1994),

About Katherine Dunham:
Clark, VeVe and Sara Johnson. KAISO!, Writings by and about Katherine Dunham (Madison, WI: University of Wisconsin, 2005).
Clark, VeVe and Wilkerson, Margaret B., eds., KAISO!, Katherine Dunham, An Anthology of Writings (Berkely:University of California, Berkely’s Institute for the Study of Social Change, CCEW Women’s Center, 1978).
ASSIGNMENTS, ATTENDANCE, ATTIRE, ETC.

- **Acceptable Attire:** leotards, leggings, sweatpants, knit shorts, t-shirts, tank tops, sports bras; secure head wraps and dance skirts optional. Bare feet. Hair must be secured away from the face.
- **Unacceptable attire:** Street or dance shoes of any kind; twill or denim jeans; footed tights or socks; hats/baseball caps; any clothing that will restrict or impair safe movement. **Please no gum chewing in class.**

1. **Class discussion and dance participation.** Class discussions and dance participation are based on the student’s class attendance, ability to assimilate information, level of motivation in group discussions and projects, and by class discussion participation. In addition to practical dance participation, lectures, research presentations and viewing of live dance performances, this course also includes the frequent use of films, videos, group discussions and other in-class assignments.

2. **Dance concert attendance.** 3 Concerts and 3 Concert Responses in 3/3 format (Three Questions and Three Observations)
   This course emphasizes the experience of live dance performance. You are required to attend the following two CSUS dance concerts and one off campus dance concert. For each concert, you must submit a 3 Questions/3 Observations report, typed, and accompanied by a ticket stub. You must also be prepared to discuss each concert in class on the due dates. **See Supplement for 3/3 Ticket Info and Writing Guidelines.**

   **REQUIRED PERFORMANCES**

<table>
<thead>
<tr>
<th>Concert</th>
<th>Due Date for Reports and Class Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Sacramento/Black Art of Dance</td>
<td>3/3 &amp; Discussion due one week after concert attendance</td>
</tr>
<tr>
<td>Feb. 28 – March 10th</td>
<td>Solano 1010</td>
</tr>
<tr>
<td>B. Dance Sampler</td>
<td>3/3 &amp; Discussion due Monday April 22nd</td>
</tr>
<tr>
<td>April 13 and 14th</td>
<td>Performances at 1pm and 7pm both days</td>
</tr>
<tr>
<td>CSUS Dance Space Solano 1010</td>
<td></td>
</tr>
</tbody>
</table>

   **Absolutely NO MAKEUPS or replacement performances allowed, no exceptions**

   Select One of the following:

   C. **Pilobolus Dance Theatre**
      Sunday, February 24th 8:00pm
      Mondavi Arts Center, UC Davis
      For more information go to [www.mondaviarts.org](http://www.mondaviarts.org)

   D. **Alvin Ailey American Dance Theatre**
      Monday and Tuesday April 29-30th
      Mondavi Arts Center, UC Davis

   E. **Senior Dance Concert**
      May 9-19th – Solano 1010

   **Mondavi Center for the Performing Arts**
   Box office hours: noon-6pm, Mon-Sat
   Ticket windows open one hour before all ticketed events
   Phone: 530-754-ARTS/1-866-754-ARTS
   Patrons with Disabilities: 530-754-2787
   TDD: 530-754-5402
   Email: tickets@ucdavis.edu

   **CSUS Department of Theatre and Dance**
   Department Main Phone: 916-278-6368
   CSUS Box Office - Buying tickets
   In person: Tickets may be purchased at the Sac State Ticket Office. The office accepts Visa, Mastercard and cash.
   By phone: Ticket orders may be made by calling the Sac State Ticket Office at (916) 278-4323 or the Tickets.com charge-by-phone center at (800) 225-2277.
   Over the Internet: Tickets for campus events are also available at Tickets.com outlets, where they are subject to a convenience fee.

   E. **Extra Credit: Choreography Showcase, Tues. May 21st - Solano 1010**

3. **MASTER CLASSES** will be taught by guest teachers two or three times during the semester. The scheduling of these classes is subject to change. Each master class is **mandatory** and will cost from **$10.00 to $12.00** per student per class. More information about our scheduled master classes will be given during the course of the semester.
4. **Quizzes.** There will be at least two unannounced vocabulary quizzes during the semester based on the information found in your assigned text, any information contained in the films and/or any other information given in class.

5. **Journals.** Each student is required to keep a journal during the semester that will contain any information given during class time. Time will be allotted during class to write notes and/or thoughts about materials covered during class sessions.

6. **Absence policy.** A student is permitted up to TWO absences before the grade is penalized. Each subsequent absence will result in a 5 point deduction from your grade. Every three (3) tardies or early departures will be equal to one absence.

7. **Participation.** Students are required to participate in each class to the best of their ability. This is a dance class, dancing to the best of your ability is required. If a student is not able to dance for whatever reason, written observation of that day’s activities is required.

8. **Exams.** (1) One take home midterm and one in-class midterm will be given. (1) One in-class technical exam will be given and (1) final will consist of a group-constructed presentation that includes a term paper.

   Work must be handed in by the end of class on the assigned due date. No Exceptions. NO LATE WORK, UNDER ANY CIRCUMSTANCES, WILL BE ACCEPTED.

*The requirements on this syllabus are subject to change based on the progress of the class.*

**The dropping of any course MUST be done by the STUDENT, following appropriate steps. The instructor cannot drop a student from a course.**

***If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.**

****PLEASE: no cell phones, pagers, computers or other electronic devices are to be used in this class (no social networking during class please). Please take notes using paper. Some in-class writing is necessary, so please come prepared with a bound journal or other paper note book to use in class.

**Weekly Outline (subject to change at the discretion of the instructor)**

**January 28 - 30**

**Introduction to African Dance Forms**


**February 4 - 6**

**Introduction to Vocabulary and Dunham Barre.**

**February 11-13**

**Dunham Barre**


**February 18 - 20**

Dunham Barre and Progressions


**February 25 - 27**

**Master class with Portsha Jefferson and Daniel Brevil ($12.00)**

Dunham Barre


- **Assignment: Orisha Paper.** Each student must write a report and create a visual presentation on his/her personal findings. More information will be given in class.

- **Preliminary Meetings for Final Group Presentation.** Students will form groups according to a West African or Caribbean country to prepare a written and oral/visual presentation on the dance, music, history, economy, dress, food, etc. of that country. Students will be graded on both individual and group work. Presentations will begin in May. More information of form and content will be given in class.

**March 4 - 6**

Barre work on Monday only


**Orisha Papers and Visual Presentation due Wednesday October 3**

**March 11 - 13**

Barre work and center floor Monday. Film on SacCT: Divine Horsemen by Maya Deren. **No Class on Wednesday, March 13**

3
for the American College Dance Festival

March 18 - 20  Dunham Barre and Floor Progressions

March 25-29  SPRING BREAK

April 3  Mid-term Exam – Essay on Monday, October 22 and Scantron on Wednesday, October 24th
April 8 - 9  Master class with Beatriz Godinez-Muniz or Ebo Okokan ($12.00) Monday October 29th
Cuban Dance Forms
April 15 - 17  Barre/floor work.
April 22 - 24  Barre/Floor and Group work
April 29 – May 1  Possible Master Class TBA ($10.00)

May 6 - 8  Group work
May 13 -15  Last week of class Final Group Presentations #1
May 20th  Final Group Presentations #2  10:15-12:15

Assessment, Evaluation and Grading
Class discussion and dance participation (attendance)  2 Excused; 7 equal F
Orisha/Personal essay  25
3 Concert Reports (3/3’s)  45 (15 points each)
3 Video Responses  10 (5 points each)
Technical Exam  25
Scantron Exam  100
Midterm  100
Final Presentation  100

405 points total

WRITING ASSIGNMENT GUIDELINES

- ALL WRITING ASSIGNMENTS must be typed, 12-point reasonable font (such as Arial, Times New Roman), stapled in the upper left corner only. No plastic/paper report covers, folders.
- All written work submitted must include the date, student’s name, the professor’s name, class title and assignment.
- ALL SOURCES MUST BE CITED.
- NO LATE WORK, UNDER ANY CIRCUMSTANCES, WILL BE ACCEPTED
- ALL PAPERS MUST BE SUBMITTED BOTH ELECTRONICALLY AND IN HARD COPY – NO EXCEPTIONS

CONCERT ATTENDANCE: Three (3) Concert Responses - Three QUESTIONS and Three Observations
You are required to attend three live dance performances. Two will be CSUS performances – Sacramento/Black Art of Dance and Dance Sampler (see below for times/dates/ticket info). For each concert, you must submit a 3 Questions/3 Observations report, typed, and accompanied by a ticket stub (stapled to front). You must also be prepared to discuss each concert in class on the 3/3 due date.

Absolutely NO MAKEUPS or replacement performances allowed, no exceptions.

REQUIRED PERFORMANCES  Due Date for Reports and Class Discussion
1. Sacramento/Black Art of Dance
Feb. 38-March 10th, 2013  3/3 & Discussion due Wednesday, March 6th
Solano 1010
2. Dance House 3/3 & Discussion due Wednesday, November 21
Choreography by CSUS students
November 14: Wed/Thurs – 6:30; Fri/Sat - 8pm; Sun - 2pm
CSUS Dance Space Solano 1010

Page One:
✓ Staple ticket stub to page one
✓ List: Student’s Name, Course Title, Date, Professor’s Name
✓ IN PARAGRAPH FORM, please include the following on Page One:
  Performance title, Attendance date, Name of company(s), Location
  *Choreographer(s), Composers (s), Name of individual pieces (if relevant)
  Describe where this concert took place (a theater, a studio, other?) Was this an evening length work, or was the concert comprised of several shorter works? Was there an intermission? Use this opening page to describe, summarize your overall experience, thesis, emphasis (of your questions and observations), etc.

*For group shows it is not necessary to list all choreographers, composers or individual pieces.

Page Two:
Formulate three (3) thoughtful questions about the concert viewed. Each question must be followed by one paragraph/100 word (minimum) answer/response (from your point of view).

Page Three:
Formulate three (3) thoughtful observations about the concert viewed. Each observation must be followed by one paragraph/100 words (minimum) explaining your observation.

Ideas to consider while watching a concert and creating your 3 Questions/3 Observations:
- Describe Movement: What did you actually see? Describe your experience watching the movement. How does the movement, and the overall dance, make you feel?
- What moments impacted you the most? What images/moments remain with you in the days after the performance?
- What are the major cultural influences of these works? Where do you see those influences in the actual dances? What genres do they fit into (modern, ballet, jazz, traditional, etc.)?
- What are the relationships between the dances and the audience? Is there a tangible exchange? How does your relationship between audience and performer affect your viewing of the dances? How do the pieces affect you personally?
- Compare and contrast the dances. Consider the choreographic elements, use of space and overall design, time, rhythm (relationship to music may be embedded in this element), use of movement qualities and dynamics, and production elements (lights, costumes, props/set, music).
- View the work analytically. How do you ‘read’ this work? Consider title. Is there a theme, a narrative, how is metaphor used?

Language Rules:
No writing from first person (no “I thought”, “I liked”, “In my opinion”, “I believe”, etc.).
Cannot use the following words: “really”, “like”, “just”, “free”, “emotion(s)”, “dude”

Some Useful Hints for writing about dance:
Form: Remember to emphasize titles of performances, dances, music citations. Quotation marks, bolding, italics and/or underlining are appropriate (though usually one of each formatting option is sufficient). Be consistent!

Language: The concert critiques and movie essay are exercises in honing your critical, analytical and research skills. Please write clearly, concisely, and try to avoid jargon or overly personalized point of view. Please use spell check, and be attentive to grammar. Proofread!! Write drafts! Have a friend read your paper and give you feedback! A few pointers: dance ‘concert’ or ‘event’ works better than dance ‘recital’. When referring to dances, use ‘work(s)’ or ‘piece(s)’ instead of ‘number’, ‘act’, or ‘scene’. If the dance is in the context of a musical however, ‘number’ or ‘song’ may work.

Be specific. Avoid judgments and general descriptors such as ‘good/bad’, ‘interesting/boring’, and ‘fun/dull.’ Consider the following from Tom Robbins’ Skinny Legs and All:
“When a person says a movie is ‘neat’, does he mean that it’s funny or tragic or thrilling or romantic, does he mean that the cinematography is beautiful, the acting heartfelt, the script intelligent, the direction deft, or the leading lady has cleavage to die for? Slang possesses and economy, an immediacy that’s attractive, all right, but it devalues experience by standardizing and fuzzing it.”

***Refer to Student Tutorial on how not to plagiarize: http://library.csus.edu/content2.asp?pageID=353

Plagiarism is a form of cheating. At CSUS plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate
acknowledgement of that person’s contribution. See CSUS Academic Honesty: Policy and Procedures. It is important to note that whether the original material is online, in print, or from a multimedia source, appropriate credit must be given.

***Please do not hesitate to contact instructor regarding paper requirements/policies

Work must be handed in by the end of class on the assigned due date. No Exceptions.
NO LATE WORK, UNDER ANY CIRCUMSTANCES, WILL BE ACCEPTED.

*The requirements on this syllabus are subject to change based on the progress of the class.
**The dropping of any course MUST be done by the STUDENT, following appropriate steps. The instructor cannot drop a student from a course.
***If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.
****PLEASE: no cell phones, pagers, computers or other electronic devices are to be used in this class (no social networking during class please). Please take notes using paper. Some in-class writing is necessary, so please come prepared with a bound journal or other paper note book to use in class.