DANCE 130: APPRECIATION AND HISTORY OF DANCE

SPRING 2013, 3 Units  MW, 1:30pm-2:45pm  ALPINE 204
Prof.- Lorelei Bayne  Office Hours TR 3p-4:30p/and by Appointment
Office- Shasta 110  Phone- 916-278-7721 baynel@saclink.csus.edu

COURSE DESCRIPTION (from catalog)
Survey in the appreciation and history of dance and the relationship of dance to the fine and liberal arts in Western Civilization. Emphasis upon the history of ballet; American modes of expression: modern and jazz forms.
Note: Non-activity. 3 units.
*This course is designated Upper Division -Area C2 GE

Dance is your pulse, your heartbeat, your breathing. It's the rhythm of your life. It's the expression in time and movement, of happiness, joy, sadness and envy. - Jacques d'Amboise

REQUIRED READING
Text: Ballet and Modern Dance, Susan Au. Available at the Sac State Bookstore
Articles provided on Sac CT-Blackboard

LEARNING OUTCOMES
• Understand and analyze of the art form of dance in its artistic, social, and cultural context.
• Recognize and remember the history and tradition of ballet in Europe and America.
• Recognize and remember the history, major artists, and constant innovation of contemporary dance.
• Identify and analyze values of dance as a form of artistic expression, communication and entertainment.
• Interpret and relate the study of dance history and the art of dance to self and contemporary society.

COURSE EXPECTATIONS
1. Attend all class meetings and employ focused participation in all class activities. This is crucial in order to fully understand and appreciate class material.
2. Treat instructor, yourself and fellow classmates with respect to maintain a positive and productive environment. Disrespectful behavior includes-Cell phone usage, Text messaging, Computer use, speaking while another individual is speaking, Sleeping, Eating, Arriving late or leaving early and excessive chattiness. Any of these may be cause for early dismissal from class at the discretion of the professor. Upon repetition of disrespectful behavior, it will be suggested that student drop the course.
3. Be prepared for all course work on due dates, taking responsibility for ones preparation. Success is based on the student’s class attendance, focus, ability to assimilate information, level of motivation in group discussions, and class discussion participation and attentiveness.

COURSE REQUIREMENTS
1. EXAMS (3 Exams/100 points each/300 Total Points)-
There will be three (3) exams created from lectures, readings, discussions, and videos. Primary emphasis will be placed on required reading assignments. Exams will include a combination of objective style (multiple choice, matching, etc.) and possible essay question. Essay questions will be assigned as take home, due at the scheduled exam time. The exams will each be worth 100 points. Material will be reviewed in class before each exam. Exams will take place at the beginning of the class days assigned below and will have a time limit of one hour and fifteen minutes.
*Student will need SCANTRON SHEET 882-E for exams. Exam #1- Ballet, 100 points, Exam #2-Modern/Contemporary Dance, 100 points, Exam #3-Survey of Jazz Dance and Overview, 100 points
2. **DANCE PERFORMANCE ATTENDANCE REPORTS (3 Reports, 50 pts each/150 Total Pts)**
The course will include an emphasis on experiencing live dance (i.e. concerts performed by professional dance companies. Some musical theatre productions will also be an option.) Students must write reports on dance performances and attach ticket stub. Each report is worth 50 points.

3. **JOURNAL ASSIGNMENTS (10 points each/100 Total Points/option for 20 extra points)**
Students will be required to complete hand-written, 1-2 page journal assignments throughout the semester. There will be 12 journal assignments assigned, each worth 10 points. At least 10 of the 12 must be completed (this requirement carries the possibility of earning 20 extra credit points toward the final grade.) Each assignment will be handed in separately (there is no book or “diary” required.) Each journal assignment will work in conjunction with the reading assignments. Journals will consist of student responses to assigned questions designed to help students examine and explore the main ideas and important information included in the reading. The rules of formal academic writing will not be strictly enforced in the grading of these assignments. However, the journal assignments must demonstrate completion of the reading and present a clear, thorough response to the assigned questions.

4. **STUDENT OPTION- (100 Points)- Each student must choose ONE of the following options:**

   **A. Term Paper. (Required for all Dance Majors and Dance Minors)**
Submit a 5 page formal term paper on a specific topic relating to the dance history of ballet, modern, or jazz dance. There will be three required in-class meetings for all students completing the term paper. See attached guidelines and requirements. *(Total =100 points.)*

   **B. Participation in 3 beginning dance classes in different genres and Observation of one “Master Class”**:  
To choose this option, student MUST attend ALL 4 sessions and participate fully in participation classes.
*Classes will be from 10:00-11:00am, location SHASTA HALL 132.*

   - Beginning Ballet (25 points) Friday, Feb. 15, 2012
   - Beginning Modern (25 points) Friday, April 5, 2012
   - Beginning Jazz (25 points) Friday, May 3, 2012

   **AND ONE** Master Class (Dates TBA) Observation- opportunities- minimum one page, typed, 12 pt. font, describing, with personal insights. (25 points) *(Total-25 X 4=100 PTS.)*

**EVALUATION, ASSESSMENT AND GRADING**

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<th>EXAMS (100 pts. @)</th>
<th>300 pts.</th>
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<td>CONCERT REPORTS (50 pts. @)</td>
<td>150 pts.</td>
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<td>JOURNALS</td>
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<td>STUDENT OPTION</td>
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<td><strong>TOTAL</strong></td>
<td><strong>650 PTS</strong></td>
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B-  524-545 pts.       D-  390-411 pts.

No late work, under any circumstances, or e-mailed papers, will be accepted. Work must be handed in by the end of class on the assigned due date. No exceptions.

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

There is a **ZERO TOLERANCE Policy on plagiarism for this course.** *Student Tutorial on how not to plagiarize: [http://library.csus.edu/content2.asp?pageID=353](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.
DNCE 130-TERM PAPER GUIDELINES/REQUIREMENTS
Required of Dance Majors and Dance Minors

Submit a 5 page formal term paper on a specific topic (approved by instructor) relating the dance history of ballet, modern, or jazz dance.

TOTAL -100 points.
✓ Thesis/Tentative Sources=10pt.  See Guidelines below-Due April 24, 2013
✓ Abstract=20pt.  Scheduled Last 2 weeks of semester and Finals Week
✓ 5 min. Oral Presentation to Class=20pt.  Typed Term Paper Due by end of Finals Week
✓ Typed Term Paper=50pt.

There will be 3 (or 4) required (at the end of class TBA) meetings for all students completing a term paper.
Term Paper Meeting #1 (Come with Topic)
Term Paper Meeting #2 (Come with Thesis/Sources)
Term Paper Meeting #3 (Abstract Due, Scheduling of Oral Pres.) April 24, 2013

•General Topic
Students must choose one of the following related to the dance traditions discussed in class:
✓ A notable dance figure (dancer, choreographer, producer, teacher, advocate, opponent, etc.)
✓ A dance company or group (company, village, tribe, studio, etc.)
✓ A specific dance style or trend within a larger dance form (ballet, modern, jazz).

•Research Question/Thesis (must address the following; be very specific)
✓ What was the overall influence of your topic on the larger history of dance? What dance legacy did he/she/they/it leave behind? How did dance change?  
NOTE: Strive to find a new approach to your topic. Avoid biographies. Develop a new “take” on your topic by combining different sources.

•Sources/References
At least four (4) sources are required and will be cited, and listed at end of paper.
✓ At least one book source, not including our class text
✓ At least one periodical source
✓ A maximum of two Internet sources.
✓ Make sure you use proper research format. Use MLA (or if your discipline has a preferred style, use that in a consistent manner). Cite all sources and list at end of typed paper.
Note: Strongly consider live performance, video or personal interviews as source material!

•Abstract-Typed, 12 pt. font, double spaced (include the following):
✓ Research Question/Thesis Statement (use the following format)
   "I want to study (topic) because I want to find out (question) in order to (understand, do, etc.) rationale"
   "(This sentence will not appear in your paper but will only appear in your “Abstract.”)
✓ List of Sources
✓ Detailed Outline
✓ Introductory Paragraph

•Strong Suggestions
✓ Choose a topic soon. Check topic with the instructor at 1st meeting.
✓ Choose a topic that relates or can be connected to your personal area of interest.
✓ See the instructor if you are having problems finding a topic.
✓ Hand in an early draft for instructor feedback.
✓ See instructor for “writing requirements.”
Writing Guidelines For 3 Questions & 3 Observation’s Concert Response

For a DNCE 130 you must attend three dance concerts. For each concert, you must submit a typed, three-page, 3 Questions & 3 Observations response, with a ticket stub stapled to the last page of the response. Responses are due at the last class meeting the week following the concert (Wednesday for Monday/Wednesday classes and Thursday for Tuesday/Thursday classes) unless otherwise specified by the instructor. NO LATE RESPONSES WILL BE ACCEPTED.

3 Questions & 3 Observations Response Assignment Guidelines:
Each Response must be formally written and typed, using 12pt font single-spaced using the following the three-page format. All responses must discuss the concert as a whole addressing one piece from each act of the concert, the specific area of study of the class for which it is written, and at least one technical theatre element of the concert.

Page One:
LIST:
- Student’s Name and Date
- DNCE XXX: TITLE OF CLASS, Professor’s name

PARAGRAPH FORM:
- Performance title
- Attendance date
- Name of company (such as California State University, Sacramento, Department of Theatre and Dance or Sacramento Ballet)
- Location (Describe where this concert took place: a theater, a studio, an art gallery, other?)
- Was this an evening length work, or was the concert comprised of several shorter works? Was there an intermission?
- Please list the Choreographer(s), Composers (s), Name of individual pieces only as they are relevant to the introduction to the response. For group shows it is not necessary to list all choreographers, performers, composers, or individual pieces.
- Brief one to two paragraph impression of the concert. Avoid using “like” and “favorite” in this impression. ONLY USE THIRD PERSON for this report. It must remain FORMAL in style and tone.

Page Two:
In list form, create three (3) thoughtful questions about the concert viewed. Each question must be followed by one paragraph of minimum 100 words that clearly answers the question with a central thesis and supporting ideas.

Page Three:
In list form, create three (3) thoughtful observations that are different than the questions about the concert viewed. Each observation must be followed by one-paragraph of minimum 100 words explaining your observation with a central thesis and supporting thoughts.

California State University, Sacramento, Department of Theatre and Dance SPRING 2013 Performances
Attendance of either S/BAD: New Beginnings or Senior Dance Concert is mandatory. All other responses can be chosen from the CSU Sacramento performances, Sacramento Based Dance Companies, or local Professional venues. To substitute any performance outside this list, the student must email the instructor and request the substitution.

1. S/BAD: New Beginnings
   February 28 - March 10, 2013, Dance Space Solano 1010
2. Sacramento Dance Sampler
   April 13-14, 2013, Dance Space Solano 1010
3. Cabaret
   April 10-21, 2013, University Theater, Shasta 113
4. Senior Dance Concert
   May 9-19, 2013, Dance Space Solano 1010

CSUS Other-Extra Credit-

TICKET INFORMATION for the CSU, Sacramento, Department of Theatre and Dance Department Main Phone: 916-278-6368
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<td><em><strong>Tentative and flexible depending on guest speakers and class needs.</strong></em></td>
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### Section 1 – BALLET

**Jan. 28, Mon.**  
Course introduction, What is art/dance?

**Jan. 30, Wed.**  

**Feb. 4, Mon.**  

**Feb. 6, Wed.**  
T: Chapter 1. Pp. 11-21  
T: Chapters 2 & 3. Pp. 23-43  
*Journal #1 Due*

**Feb. 11, Mon.**  
T: Chapter 4. Pp. 44-59  
*Journal #2 Due*

**Feb. 13, Wed.**  
T: Chapter 5. Pp. 61-85

*Feb. 15, Fri. Ballet Participation Class #1, 10-11am*

**Feb. 18, Mon.**  
T: Chapter 7. Pp. 103-117  
*Journal #3 Due*

**Feb. 20, Wed.**  
CR: Shapiro. “The Lady is a Champ.”

**Feb. 21-23-Alley Legacy Sac State Residency**

**Feb. 25, Mon.**  
T: Chapter 11. Pp. 175-193  
CR: Mauley. “Matthew Bourne, Dance History and Swan Lake.”  
*Journal #4 Due*

**Feb. 27, Wed.**  
EXAM #1 Review

**March 4, Mon.**  
EXAM #1

### CONTEMPORARY DANCE

**March 6, Wed.**  
T: Chapter 6. Pp. 87-101  
T: Chapter 8. Pp. 119-1316

**March 11, Mon.**  
CR: Graham. “I am a dancer.”  
CR: Perron. “Katherine Dunham.”  
*Journal #5 Due*

**March 13, Wed.-WORKDAY/ NO CLASS-INSTRUCTOR AT ACDA CONFERENCE**  
CR: Durbin. “José Limon: Movement Larger Than Life.”  
CR: Mazo. “Alwin Nikolais (1910-93).”  

**March 18, Mon.**  
CR: Gold. “Thirty Years with Alvin Ailey.”  
*Journal #6 Due*

**March 20, Wed.**  
CR: Rainer. “‘No’ to Spectacle…”  
CR: Zimmer. Contact Improvisation Comes of Age.”  
*Journal #7 Due*

**March 25-29-SPRING BREAK/ NO CLASSES**

**April 1, Mon.-HOLIDAY /NO CLASS**

**April 3, Wed.**  
CR: Ulrich. “Morris: 20 Years of Serious Fun.”  
CR: Croce. “Discussing the Undiscussable.”  
CR: Sims. Jones: Race a Factor in Croce’s New Yorker ‘Victim Art’ Article.”  

### Section 2 – MODERN/

*April 5, Fri. Modern/Contemporary*
Participation Class #2, 10-11am

April 8, Mon.
•Journal #8 Due

April 10, Wed.
EXAM #2 Review

April 15, Mon.
EXAM #2

Section 3 - JAZZ DANCE FORMS

April 17, Wed.
CR: Patrick. “So What’s American? What’s Jazz?”
CR: The Origins of Modern Jazz Dance
CR: Lindy Hop

April 22, Mon.
CR: Boross. “All That’s Jazz.”
CR: “Bob Fosse-Attitudes”
CR: Ulrich. “Matt Mattox: A Rare Interview.”
•Journal #9 Due

April 24, Wed. *ABSTRACT DUE-for TERM Papers
CR: A Dancer’s Journal “Lester Horton”
CR: Dancer Spotlight “Lester Horton”
CR: Patrick. “Jazz Man.”
CR: Barnes. “Attitudes.”
•Journal #10 Due

April 29, Mon.

May 1, Wed.
•Journal #11 Due

May 6, Mon.
CR: Genné. “‘Dancin’ in the Street.’”
Oral Presentations of Term Papers

*May 3, Fri., Jazz Dance Participation Class #3, 10-11am

May 8, Wed.
CR: Dixon Gottschild. “Rennie Harris.”
Oral Presentations of Term Papers

May 13, Mon.
EXAM #3 Review
Oral Presentations of Term Papers
•Journal #12 Due

"All my life I’ve been fascinated by the precipice in all of us. When you come to it, you either choose to fall or you don’t.”
-Alvin Ailey