

General Education Course Proposal

Proposed Course: Dance 16 Intro. to Modern Dance Units 3
Prefix No. Title

Department: Theatre Arts School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1___; C2___; D___; E
Integration: B___; C___; D___; International/Multicultural___

Existing Course ; Revised Course ___; New Course ___

Course Included in Current GE Program

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Exploration of basic concepts, techniques and styles through study problems, video and critical readings. Dance concert attendance may be required.

Enrollment limit per section: 20

Expected number of sections per semester – Year 1 1; Year 3 1

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 4-22-98
Department Chair Date

Jim Marin 8/5/98
School Curriculum Committee Date

[Signature] 8/27/98
School Dean Date

[Signature] 12/15/98
General Education Subcommittee Date

[Signature] 12/22/98
Associate Provost Date

Dance 16
Introduction to Modern Dance
Attachment 2

A statement of elements common to all sections of this courses, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course.

Content

Dance 16 incorporates a forum for the experience of Modern Dance within which physiological, psychological, sociological functions are examined and actively explored through aesthetic movement. The class directly addresses self-expression and development through the body/mind.

Objectives

1. To facilitate the experience of students as integrated physiological, psychological, and cultural organisms through the practice of modern dance technique, improvisation, and composition.
2. To facilitate deepened kinesthetic perception or awareness, the basic knowledge of internal and external stimuli leading to movement. In so doing to enhance the life long experience of the body as a vehicle for aesthetic expression.
3. To support the expression of the individual student's voice in this case through aesthetic movement choices of the body. to create an opening from which to shift the view of the body as a vehicle for art.

Representative Texts:

The Vision of Modern, Jean Brown.

Princeton, N.J., Princeton Press, 1979

A Primer for Movement Description, Cecily Dell.

New York, Dance Notation Press, 1977.

Complete Guide to Modern Dance, Don McDonagh.

New York, Popular Library, 1977.

A Sense of Dance, Constance Schrader.

Champaign, IL., Human Kinetics Press, 1996.

Grading Policy and Required Student Activities

Final grades will be based on a combination of three or more of the following. The percentage of these items of assessment will be clearly delineated. The mandated 2,000 word writing requirement will be satisfied by two substantive term papers of 1,000 words each.

1. Examinations
2. Term Papers
3. Choreographic Assignments
4. Attendance Policy
5. Presentations
6. Dance Concert Attendance

Instructor's Policies

The instructor will include information regarding the administration of this course (i.e. policies on absence, late paper submission, and makeup exam and presentation provisions)

Approximate Class Schedule

Weeks 1-3: Focus on the formation of the body as aesthetic instrument

- a. Learning Styles
- b. Body as an Instrument
- c. Basic Anatomy

Weeks 3-6: Focus on the Elements of Dance

- a. Basics of Time
- b. Theories of Space
- c. Aspects of Flow
- d. The Use of Weight(Skillful Means with Gravity)

Weeks 7-10: Focus on the Modern Dance Pioneers

- a. First Generation(i.e. Isadora Duncan, Mary Wigman)
- b. Second Generation(i.e. Martha Graham)
- c. Third Generation(i.e. Merce Cunningham)
- d. Post Modernism

Weeks 11-14: Development of the Individual's Voice as Personal Fulfillment and Expression

- a. Composition
- b. The Role of Dance Expression in Cultural Development and Individuation

Introduction to Modern Dance
California State University, Fresno **Professor Ruth Griffin**
Theatre Arts/Dance, Office #138 Speech Arts, #85108
Dance 16, T/Th 11:10- 12:25

Course Description:

116 Introduction to Dance; A forum for the experience of the Modern Dance as a vehicle of self-expression and development through the body.

Purpose:

1. To introduce basic modern dance technique, improvisation and composition.
2. To introduce kinesthetic perception and basic knowledge of internal and external stimuli leading to movement awareness. In so doing to enhance the lifelong experience of the body as a vehicle for expression.
3. To introduce dance as an art which embodies and expresses the culture of a society.

Goals:

To give the student greater range, strength, control, grace, and sensitivity to the body so as to further a more total involvement with a full range of expression.

Required Texts:

Brown, Jean; *The Vision of Modern Dance*, Princeton Book
Company, 1979

Schrader; *A Sense of Dance*, Human Kinetics
Press, 1995.

Elements Of the Lessons:

1. Dance Technique
2. Improvisation/Composition
3. Lecture
4. Discussion

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Introduction to Dance 16

Journal:

1. Classroom Notes
2. Daily Observation
3. Reading
4. Composition Scores

Method of Evaluation:

1. Class Participation is required. Three absences excused is the limit: each subsequent absence will lower your percentage for attendance a full letter. (Accommodations will be made for students who are physically ,perceptually, or mentally challenged).
 - a. Involvement with the movement during each class period as demonstrated by concentration on the material being presented.
 - b. Integration of physical, emotional and mental aspects of movement as demonstrated by alignment, balance, control, and ease of expression.
 - c. Motor memory of dance movement as demonstrated by the ability to retain and alter movement sequences.
 - d. Each student is evaluated based on their individual capabilities
 2. Attendance at approved dance concerts.
 3. Midterm Synopsis Paper(1000 word paper elaborating on autobiographical connections to dance process)
 4. Final Synopsis Paper(1000 word paper integrating the theories of three modern dancers with the student writers theory)
 5. Plagiarism when detected will result in a grade of F.
 6. Late assignments will have points deducted from the grade for each class day it is late unless arrangements have been made before the due date.
5. Final Dance Solo

Attendance/Concert Attendance	60%
Midterm Synopsis Paper	10%
Final Synopsis Paper	10%

Final Solo Dance	10%
Examination	10%

Progress of the Lessons:

Week 1: Dance as a vehicle for integration of the body, concepts of center of gravity and weight flow through the bones.

Week 2: Basic Anatomy to facilitate ease in movement.

Week 3: Aspects of how we learn, perceptual styles.

Week 4: Rhythmic Analysis, aspects of time in dance.

Introduction to Dance #16

Week 5: Analysis of Space Harmony (The aesthetics of space)

a. Pathway

b. Occupied/unoccupied

c. Planes and Diagonals

Week 6: Further investigations of space in terms of level change. and range.

Week 7: Midterm Synopsis(Term Paper incorporating Autobiography of the Body and Theories of Modern Dance) and composition studies due.

Week 8: Use of imagery and tools to improve alignment and placement.

Week 9: First Generation (concepts explored include the emergence of the subjective voice in dance and how this changed and challenged the gender roles of women and men)

a. Isadora Duncan, Loie Fuller, Mary Wigman, Ruth St.

Denis, and Ted Shawn

Week 10: Second Generation(the exploration of psychoanalysis and abstraction in dance)

a. Martha Graham, Doris Humphrey, Charles Weidman

Week 11: Third Generation and Post-Modernism(the interest and inclusion of Zen Buddhism and Chinese Taoism in addition to Mexican culture):

a. Erich Hawkins, Merce Cunningham, Jose Limon

b. Judson Church(influence of minimalism)

c. Anna Halprin (influence of Gestalt therapy)

Week 12-14: Development of the Individual's Voice

a. Composition

b. The role of dance expression in cultural development and individuation.

c. Final Papers(Placing Yourself Among the History of Modern Dance, What is Your Voice).

Week 15: Examination and Final Dances

Approved Dance Concerts
Portable Dance Troupe
Alvin Ailey
Dance Theatre of Harlem
University Dance Theatre