

General Education Course Proposal

Proposed Course: Dance 171 Philosophy of Bases & Trends in **Units** 3
Dance **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 X; D___; International/Multicultural___

Existing Course X; **Revised Course** ___; **New Course** ___
Course Included in Current GE Program X

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)

The elements and principles common to all arts and their relationship to dance.

Enrollment limit per section: 30
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

<u>[Signature]</u> Department Chair	<u>4-22-98</u> Date	<u>Kim Morin</u> School Curriculum Committee	<u>8/20/98</u> Date
<u>[Signature]</u> School Dean	<u>8/27/98</u> Date	<u>[Signature]</u> General Education Subcommittee	<u>12/15/98</u> Date
<u>[Signature]</u> Associate Provost	<u>12/22/98</u> Date		

C. Class Structure

Class will consist of lecture, discussion and audio/video presentations. We will listen to music, watch dance on video, and view paintings, artifacts, and decorative arts either on video or via plates shown in class.

D. Course Requirements

1. Two essays of 750 words each (3 pages, typed, double-spaced) on two of the videos shown in class, "Road to The Stamping Ground", and "Petrouchka", due October 9 and November 13, respectively.

2. Attendance at one live professional dance performance, culminating in the writing of a 500 word (2 page) critique. Critique due by last day of the semester. (I obtain a group ticket discount for this class for the best dance offerings in the semester at the Saroyan Theatre. If you cannot attend, other acceptable performances will be announced).

Guidelines for the writing of term paper, essays and critiques will be handed out and discussed in class.

3. A term paper on a selected topic (see attachment following class schedule), or on a topic of choice (discussed in class), of 2,000 words (eight typed double-spaced pages), due on November 6. Papers will be penalized for lateness. **Plagiarism rules are enforced.** Grammar and spelling are graded. Essays, critique and term paper **require you to think critically, to respond subjectively as well as objectively, and to integrate your emotional and intellectual response to works of art.** KEEP COPIES OF ALL YOUR WRITTEN WORK.

E. Examinations

A mid-term exam covering course material week 1 through week 7 (but eliminating Romanticism), will be given on October 16th (one hour).

A final exam, covering course material week 7 (Romanticism) through week 15 will be given in the final exam period for this class. Check the final exam schedule NOW and make sure the time does not conflict with that of another class, or of any outside obligation.

Exam questions will be multiple choice, true/false, and matching, covering the factual details of who did what, where, when and why, **testing your objective knowledge, of the artists, works, and historical periods and influences covered in this course.**

F. Other Information:

Fees: Required attendance at one live professional dance performance. Lowest price of one ticket generally ranges from about \$10.00 to \$20.00 dollars.

Attendance: Missing more than 2 class sessions will negatively affect your grasp of the material and therefore your grade. A mid-term exam missed due to illness may be made up within 1 week. Attendance at the final exam is mandatory. If you **must** be absent, you may tape record a lecture --- limit 2.

Disabilities: If you have special needs please make them known immediately so you may be accommodated.

G. Grading

The following grading scale will be used: A+ = 100; A = 95; A- = 91; B+ = 89; B = 85; B- = 81; C+ = 79; C = 75; C- = 70; D = 65; D- = 60; F = 55 and below.

Final course grade will consist of the following items in the following proportions:

Participation:	10%
Essay 1	10%
Essay 2	10%
Critique	10%
Term Paper	20%
Mid-term exam	20%
Final exam	20%

Dance 171 Class & Reading Schedule

page numbers are in parentheses

Ballet and Modern Dance: Form and Philosophy

WEEK 1

August 28 Introduction to course. Aristocratic origins of ballet. Proletarian origins of modern dance; how philosophy affects form: "La Bayadere" (Petipa); "Cry" (Ailey); and "Troy Games" (North).

For week 2 read: Anderson, Preface and ch. 1; Thorpe, Black Dance (62-106, 162-168, 131-135); Cass, Asian & Folk Dance (20-29, 38-49)

Theatricalized Forms

WEEK 2

September 4 Overview of tap, jazz, ethnic, folk, musical theatre, ballroom and social dance; how theatricalization alters form: Chuck Green (tap); Mama Lou Parker (jazz); Thai traditional (ethnic); Jose Greco (folk); "Mazurka", "Swan Lake Act III" (folk); "Small House of Uncle Thomas" (musical theatre); "The Great Waltz" (ballroom); Morocco, The Cook Islands; America, The Charleston (social dance).

For week 3 read: Theodore Reff, Edgar Degas and the Dance (217-223)

Elements and Principles

WEEK 3

September 11 How ballet follows, and modern dance alters or breaks with, classical elements and principles of composition, with examples from painting (Van Dyck, Rembrandt, Ellsworth Kelly, Mark Rothko), music (Bach, Brahms, Ives, Messiaen), and dance (Petipa, Ailey, North). Positive/negative space in painting (Tiepolo, Barnett Newman) and dance; pattern in 17th century decorative arts (Louis XIV desk, 1680 Savonnerie carpet) and 17th century court dance.

For week 4 read: Ivor Guest, The Age of Petipa (374-382); Mazo, Martha Graham (153-195)

Classicism and Expressionism

WEEK 4

September 18 Shared influences in classic ballet of the 1890's, Expressionist modern dance of the early 20th century, and contemporary classic ballet of the 1940's and 1960's: "*Swan Lake*" (Petipa 1895); "*Night Journey*" (Martha Graham 1947); "*Pillar of Fire*" (Antony Tudor 1942); "*Romeo and Juliet*" (Kenneth MacMillan 1965)

For week 5 read: Anderson, ch. 2; Susanne Langer, Virtual Powers and The Magic Circle (28-47); Jane Harrison, From Ritual to Art (502-507); Cass, Tribal Rites and Tribal Societies (1-8,9-19)

Traditional Dance

WEEK 5

September 25 Discussion of term paper topic. Origins and uses of dance in hunter-gatherer cultures: *Mbuti Animal dance* (Zaire); *Masai Warrior dance* (Tanzania); *Mentawai Funeral dance* (Sumatra). Ceremonial objects as art: *Kwele face mask* (Gabon); *Santa Isabel Shield* (Solomon Islands); *Masked Figure Pendant* (Colombia); Australian aboriginal dance as a source for "*The Road to the Stamping Ground*" (Jiri Kylian, for the Netherlands Dance Theatre).

Assignment: Essay #1

Essay on "*The Road to the Stamping Ground*" (refer to guidelines on essays and critiques, handed out in class); 750 words, 3 double-spaced typed pages, due September 9th.

For week 6 read: Anderson, ch. 3

Dance at Court

WEEK 6

October 2 Court dance around the world. Dance and politics: dances of Louis XIV (France). Dance and religion: Kabuki (Japan) and Bedaya (Java). Dance and diaspora: dances of the Ashanti nation (Ghana). The codification of ballet in France.

For week 7 read: Anderson, ch. 4 and ch. 5;
Dance Classics (1-21)

From The Enlightenment to Romanticism

WEEK 7

October 9 **ESSAY #1 DUE**

The first professional ballerinas (Camargo and Salle) and the choreographer as theorist (Noverre), leading to the Romantic ballet. Theories of the Romantic era in literature (Mary Shelley), painting (Delacroix, Turner), and dance ("*Giselle*", Coralli and Perrot). The painter Degas as a chronicler of Paris Opera Ballet life.

For week 8 review course material to date. In week 8 we will review for the mid-term exam. Exam given will take approximately one hour.

Mid-term Exam Review/Romanticism

WEEK 8

October 16 In class review for mid-term exam. Conclude Romanticism.

For week 9 read: Anderson, ch. 6; Dance Classics (22-50)

Imperial Russian Style

WEEK 9

October 23 **MID-TERM EXAM (1 HOUR)**

Classic Russian ballets ("*The Sleeping Beauty*", "*Don Quixote*", "*The Nutcracker*") of the late 19th century. Impressionism in painting (Monet, Renoir, Cezanne), reflecting the coming transition to modern trends.

For week 10 read: Anderson, ch. 7; Dance Classics (85-108); Jacques Riviere *Le Sacre Du Printemps* (115-123)

Diaghilev and Revolution

WEEK 10

October 30 Sergei Diaghilev and Modern ballet.

Revolutionary painters (Braque, Picasso), composers (Debussy, Stravinsky) and choreographers (Fokine, Nijinsky, Nijinska). Major works: "*Petrouchka*" (Fokine), "*Les Noces*" (Nijinska).

Assignment: Essay #2

Essay on "*Petrouchka*" (refer to guidelines on essays and critiques, handed out in class); 750 words, 3 double-spaced typed pages, due November 13th.

For week 11 read: Anderson, ch. 9; Andre Levinson, *The Art and Meaning of Isadora Duncan*, (438-444); Isadora Duncan, *The Dance of the Future*, (262-263); Mary Wigman, *My Teacher Laban*, (302-306); *Dance Classics*, (233-260).

Early to Mainstream Modern Trends

WEEK 11

November 6

TERM PAPERS DUE

Theories of early German modern dance ("*Witch Dance*", Mary Wigman) related to painting (Munch, Grosz, Kokoschka). Theories of Early American modern dance (various solos, Isadora Duncan) related to painting (Winslow Homer). Outgrowth of mainstream modern dance ("*With My Red Fires*", Doris Humphrey and "*The Men Who Danced*", Ted Shawn).

For week 12 read: Mazo, *Merce Cunningham*, and *Twyla Tharp*, (197-229 and 271-296)

Post-Modern Dance

WEEK 12

November 13 ESSAY #2 DUE

New approaches to space and time, cause and effect, narrative and emotion, and the use of random event in painting (Jackson Pollock, "*Autumn Rhthymn Number 30*"), music (John Cage, "*Voiceless Essay*"), and dance (Merce Cunningham, "*Points in Space*").

For week 13 read: Banes, *Meredith Monk*, (149-167); Banes, *Psyched Out* and *Minds Eye Theatre*, (292-296)

Eclectic Philosophies

WEEK 13

November 20 The eclectic work of Twyla Tharp, and the making of *"In The Upper Room"*. Post Post-modern approaches in the work of Mark Morris (*"The Hard Nut"*), Meredith Monk, Robert Wilson, Joe Goode, and Sankai Juku (Butoh).

Week 14

November 27 Thanksgiving, NO CLASS

Week 15

December 4 Review for final exam

Week 16

December 11 Reading period, NO CLASS

Term Paper Topic For Semester

(1) Research the choreographers Marius Petipa and Martha Graham in terms of their artistic philosophies. What did they believe about dance, what was their approach to creating dance, what choices did they make (movement, music, sets, costumes) and why? Watch the videos of "*Swan Lake*" and "*Night Journey*" in the music library. Several viewings are recommended. Use this information as a basis for writing on the following topic. You need not describe actual movement, but rather the quality of movement as discussed in class. In research, use 3 secondary sources (do not include your text) and in writing **cite your sources**.

(2) Compare "*Swan Lake*" (1895) by Marius Petipa with "*Night Journey*" (1947) by Martha Graham. Each of the heroines in these works (Odette in "*Swan Lake*" and Clytemnestra in "*Night Journey*") is caught at a moment of crisis which both signals their downfall and awards them their mythic stature. What are the similarities and differences between them? In what ways do choreographic choices in each piece express the theme, move the plot, delineate character, and express emotion? Discuss the use of flashback as opposed to linear narrative in each piece. How do the concepts of line in ballet versus shape in modern, and fluidity in ballet versus weight in modern function in the choreography to accomplish these objectives? Compare the ways in which music, sets, and costumes interact with choreographic choices. **DO NOT TELL THE STORIES**, but refer to the narratives selectively in order to make a point. Include only those biographical details that would support or clarify vision statements of each choreographer.