CDNC 1013 Dance Appreciation

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Course Number and Title: CDNC 1013 Dance Appreciation

Course Brief Description: Introduction to various forms of dance (to include ballet, tap, jazz, modern, and social dance) with an emphasis on dance technique, history, theory and appreciation. (3 Credits)

Prerequisite Knowledge: None

Course Goals:

At the end of this course, students will be able to:

·         Recognize the elements of dance and apply that knowledge to analyze, explore and experience dance.

·         Understand the history of western performance dance and summarize major events in its development.

·         Apply knowledge gained in the course to develop a culturally informed dance aesthetic and a personal definition of dance.

 Course Materials:

List required and recommended course materials.

*“So You Think You Know Dance”* by V. Kanamoto, S. Perlis, R. Spears, and C. Whipp

Textbook is linked in each module.

Instructor Contact Information: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

Instructor:

·         Name: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

·         Email:[THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

·         Phone: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

·         Office: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

·         Office Hours: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

MWF 9:00AM-11:AM and 2:00PM-4:30PM

·         Communication policy [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] Timely communication is an e-learning best practice. Check your email and the News and Announcements Forum on the course front page daily to make sure you do not miss any communications from your instructor or classmates. Contact the instructor in advance if you are going to miss an assignment or turn in work late. This will give the instructor sufficient time to allow for discussing an alternative schedule.

Course Schedule: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

| Module | Topics and Concepts | Corresponding Course Materials |
| --- | --- | --- |
| 1 | Introduction, What is Dance? Purposes of Dance/Intro to Elements of Dance | Chapter 1  Chapter 2 |
| 2 | Ballet Historical Context: Origin, prominent figures Vocabulary | Chapter 3 |
| 3 | Modern Dance. Historical context, origins, prominent figures, vocabulary | Chapter 4 |
| 4 | Tap and Jazz. historical context: origin, prominent figures, vocabulary | Chapter 5 |
| 5 | Musical Theatre .elements, vocabulary, reflection | Chapter 5 |
| 6 | Social dance (and religious dance?) historical context: origin, prominent figures | Chapter 6 |
| 7 | Hip hop. Current Trends. historical context. origin, prominent figures | Chapter 7, 8, 9 |
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Course Policies: summer solstice Shamans perform a fire ritual at night. The Shaman drums carry the ancestral spirits of the Shaman.

 COMMEMORATIVE DANCES

Dances are created to remember a special day, a special event, a meaningful moment. Some commemorative dances are very old. Maypole dances have early pagan roots. It is a celebration of the rebirth of spring. Other commemorative dances are more recent and more personal to our times.

China: Dragon Dance

In China, the dragon is a symbol of imperial power and good luck. It follows that the longer the dragon, the better the luck. In particular the dragon dance is performed at festive occasions, especially the Chinese New Year. Dragons are often about 100 feet long, although they also can be shorter or even twice as long. The dragon is traditionally constructed with fabric laid over hoops that are lifted over the performers’ heads on long poles. Performers must coordinate their movements to achieve the sinuous dance of the dragon. Nine is a standard number of dragon dancers but it can be less or more. Some dragons even specialize with fancy patterns and acrobatic feats.

 United States: Table of Silence; choreographer Jacqulyn Buglisi

Ten years after the World Trade Center and the Pentagon were struck by a terrorist attack on September 11, 2001, this commemorative dance was created. Performed each year in the heart of New York City at Lincoln Center, dancers from all over the city join together to remember those who lost their lives on that day and the first responders who died in the days after.

Dancers from many different religions participate in this dance. It is for all to reflect and remember, regardless of personal creed. Dancers from all over New York City audition to participate in this dance. Rehearsals are held in a number of spots throughout the city beginning months in advance, then the groups come together to dance on the day and time of the anniversary of the attack.

This dance is reminiscent of the style of Ancient Greek dance. It features a procession into the Lincoln Center plaza. Dancers keep time with their strides, proceeding in a circle as they perform meaningful gestures in unison. They position themselves in concentric circles and continue to dance together in unity. This is a dance that brings the community together to remember a tragic time in American history.

 DANCES FOR SPIRITUAL CONNECTION

Liturgical Dance

Despite centuries of dance prohibitions that came from church councils, ancient and medieval Christians would not stop dancing. Ritual manuals of the 13th century and beyond show how church authorities turned dance to the service of Christendom.

Within the spaces of churches, cathedrals and shrines, dance could help generate collective worship. For example, following healing miracles that saints supposedly enacted, community members would erupt into song and dance. From the church’s point of view, such devout performances could actually enhance doctrine.

By the 12th century, Christian theologians would look to the Bible to obtain evidence that dance was permitted. For example, in Exodus 15:20, Miriam, the sister of Moses, dances with other Israelite women to praise God. For medieval Christians, Miriam’s dancing signified Christian worship and rituals.

Liturgical dance has regained popularity in the 20th century, done in churches but quickly making its way into the mainstream. Liturgical dance is a Christian form of praise and worship through bodily movement. Music accompanies liturgical dance, either live or pre-recorded. This form of worship can be improvised through emotions felt during certain songs, or choreographed for a more organized presentation.

Liturgical dance originates back in biblical times, with many examples of worshipful movement recorded in the Old Testament. An example is when King David danced before the Ark of the Covenant (II Samuel 6:14).

Dance has historically been controversial within Christianity. Records exist of prohibitions by leaders of most branches of the Christian Church, because of  the association of dance with paganism, the use of dance for sexual purposes, and a Greek-influenced belief in the separation of soul and body. In the second half of the 20th century, especially following the Second Vatican Council, there was a huge growth in the use of dance in Christian worship. This is believed to be influenced from the charismatic movement of the 1970s, which initiated a transition to contemporary worship in many churches.

It should be noted that liturgical dance has remained popular in other regions of the world, but is still fairly new to Christians in the West.

The early Christian church developed the notion of the afterlife, which led to purity on earth. To achieve that purity, a life of celibacy was ascribed. Dance, especially dance between sexes, was eschewed. The Catholic church under Pope Gregory went further to banish dance. Even as citizens were dancing at festivals, guild meetings, and court balls, the church of Rome denied dance.

In 1604 England also banned dance in the church. The "Shaking Quakers" incorporated ecstatic dance into religious services. The sect moved to the United States as groups of "Shakers," a religion restricting interaction between men and women. The parishioners would dance, sing, and shake out the sins of the flesh in their worship. In 1930, the first generation modern choreographer Doris Humphrey choreographed "The Shakers," depicting scenes of the Shaker worship experience. This clip shows a portion of the dance.

Damascus - Islam: Sufi "Whirling" Dervishes

The Mevlevi sect of Sufi Islam has practiced a dance for over seven hundred years based on the writings of the poet Rumi. The dervishes spin faster and faster, chanting Allah, with the right palm lifted to heaven to receive God’s blessing and the left hand pointing to the ground in a terrestrial connection, the Dervish existing between two worlds. The dancers seek to suppress their ego to find oneness with God. The ceremony is called a sema. It is especially practiced in Turkey.

Shiva is one of the principal gods of Hinduism. He is recognized as the god of dance and creator of the world.

Bharata Natyam is a very old religious dance performed in India by women. Early religious stories are told through hand gestures, facial expressions, and rhythmic foot drumming. Young girls called devadasis were committed to God and trained to perform the Bharata Natyam in church, but they were exploited and ultimately used as little more than prostitutes. Under the

Technology Requirements: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

Desktop or laptop computer - suggested minimums:

* 250 GB hard drive or higher.
* 4 GB RAM or higher.
* 2.4 GHz processor or faster.
* Windows 10 or current MAC OS X.
* 1024 x 768 resolution monitor or better
* Anti-virus program (updated regularly)
* Microsoft Office (latest version) or alternative if it is compatible with Microsoft Office
* Acrobat Reader

 Web Browser (always update regularly): [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

* Google Chrome
* Safari
* Microsoft Edge
* Mozilla Firefox

 Other devices and equipment: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

* A webcam
* Working microphone and speakers
* A headset or earbuds with microphone may be a better option
* Smartphone or other video recording device
* YouTube account (set to private)

Computer Skills: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

Skills with Learning Management System (LMS) , proficiency with software packages (Microsoft Office), library databases, Zoom, etc.

Evaluation: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

Your grade in this course will be determined by the specific activities and assessments described in this syllabus. Make sure you read all of the instructions! Please note that all due dates and times are in Central Standard Time (CST).  **Complete all your assignments!**  No assignment is too hard for you to produce material.

Each module requires a minimum of approximately twelve to thirteen hours of in-class work (viewing and completing activities in Moodle) and approximately six to seven hours of out-of-class work (readings, research, study time). This means you will complete approximately nineteen hours of total work per week.

Federal Financial Aid regulations require the confirmation of course participation in order for students to receive financial aid. In this course, this is achieved by documenting student completion of an academic activity by the last day to add courses for credit or change sections, which is usually the fifth day of class. This activity is designated "AEA"in Module 1. Failure to complete this activity within this time period may result in a delay in the disbursement of financial aid funds.

There is also a required academic activity due on the last day of class to ensure student engagement throughout the full term.

Grading Policy: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

Grade Breakdown and Grading Scale

The following grading scale applies:

97%−100% = A+  
93%–96% = A  
90%–92% = A-  
87%–89% = B+  
83%–86% = B  
80%–82% = B-  
77%–79% = C+  
73%–76% = C  
70%–72% = C-  
67%–69% = D+  
63%–66% = D  
60%–62% = D-  
0%–59% = F

University Policies and Support:[THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY]

###### ·         Code of Conduct: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] Online courses must comply with the Code of Student Conduct. Academic misconduct includes but is not limited to cheating, plagiarism, collusion, falsifying academic records, and/or any act designed to give unfair academic advantage to the student. Preventing academic misconduct requires learners to take ownership of their individual work for individual assignments and assessments. Learners who violate the  Code of Student Conduct will be referred to Student Advocacy & Accountability. For undergraduate students, a first academic violation could result in a zero grade on the assignment or failing the class and disciplinary probation until graduation. For a second academic violation, the result could be suspension. For graduate students, suspension is the appropriate outcome for the first offense.

###### To read more, please visit the [LINK TO STUDENT CONDUCT WEBPAGE].

###### ·         Online Etiquette: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] Communication in the online classroom comes across differently than the communication we are accustomed to through academic writing and face-to-face classroom discussion. Use online etiquette guidelines like the ones listed in the document below to craft your communication.

###### Read “The Core Rules of Netiquette” by Virginia Shea (1994) to understand the human aspect of online communication. [LINK TO DOCUMENT]

###### ·         Academic Integrity: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] It is your responsibility to refrain from plagiarizing the academic property of another and to utilize appropriate citation method for all coursework. In this class, it is recommended that you use MLA or APA style. **I**gnorance of the citation method is not an excuse for academic misconduct. Remember, there is a difference between paraphrasing and quoting and how to properly cite each respectively.

###### One tool available to assist you in correct citations is the “References” function in Microsoft Word. This program automatically formats the information you input according to the citation method you select for the document. This program also has the ability to generate a reference or works cited page for your document.  The version of Microsoft Word with the “References” function is available in most University computer labs.

###### All work must be completed without assistance unless explicit permission for group or partner work is given by the faculty member. This is critical so that the professor can assess your performance on each assignment. Read the syllabus and assignment directions carefully. When in doubt, e-mail your instructors or ask in a discussion forum. Seeking clarification is your responsibility as a student.  Assuming group or partner work is okay without permission constitutes a violation of the Code of Student Conduct.

###### ·         Diversity Statement: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] Diversity is fundamental to the institutional mission and the university is committed to creating and maintaining a living and learning environment that embraces individual difference. Cultural inclusion is of highest priority. The university recognizes that achieving national prominence depends on the human spirit, participation, and dedicated work of the entire university community. Through its Commitment to Community, this institution strives to create an inclusive, respectful, intellectually challenging climate that embraces individual difference in race, ethnicity, national origin, gender, sexual orientation, gender identity/expression, age, spirituality, socioeconomic status, disability, family status, experiences, opinions, and ideas. The university proactively cultivates and sustains a campus environment that values open dialogue, cooperation, shared responsibility, mutual respect, and cultural competence—the driving forces that enrich and enhance cutting-edge research, first-rate teaching, and engaging community outreach activities.

###### ·         Accessibility and Disability Services: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] A learner with a disability is entitled by law to equal access to university programs. Two federal laws protect persons with disabilities in post-secondary education: the Rehabilitation Act of 1973 (Pub. L. No. 93-112, as amended), the 1990 Americans with Disabilities Act (Pub. L. No. 101-336) and the ADA Amendments Act (Pub. L. No.110-325). This insitituion is committed to ensuring that its websites, online courses, and all online materials are accessible to people with disabilities.

###### If you have accessibility needs that we can help with, visit the Office of Disability Services and register for accommodations before you begin your course work. If you have questions about accessibility for specific tools and external materials used in this course, please see the "Course Materials " and "Technology Requirements" sections in this syllabus.

·         Technology Support: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] If you have questions about the functionality of your course, review the IT Technical Requirements to make sure you have the right equipment and software.

If you have any technical problems or questions, email the IT Help Desk at [IT e-mail address] or call [IT Phone Number (xxx) xxx-xxxx]. Be sure to mention your name, course number, and section.

·         Academic Support Services: [THIS SECTION MAY BE MODIFIED BY TEACHING FCULTY] We are dedicated to ensuring that you have the tools and resources you need to be successful in your studies at this institution. Our programs are designed to assist you in refining and strengthening the academic skills necessary for success at the university—and beyond. We do our best to ensure that each student receives personal attention and assistance with his/her problems and concerns. All you have to do is take the initiative to seek assistance, and we will be here to help. [LINK TO e-mail address and Phone numbers for campus services]