**Student Learning Outcomes**

1. Evaluate critically a dance performance in terms of choreography, performance, and theatrical elements.
2. Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.
3. Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.

**Objectives**

1. Compare and contrast dance as it functions in different cultures of the world.
2. Identify the major characteristics of dance from ancient to contemporary periods.
3. Name the major choreographers of each historic period.
4. Compare and contrast major contemporary choreographers' motivations and inspirations, their movement style and their choice of choreographic subjects.
5. Match choreographers to their signature piece.
6. Discriminate between ballet, modern dance, jazz, and musical theatre styles in America.
7. Analyze the influence between ballet, modern dance, jazz and musical theatre and other art forms in America.
8. Differentiate the roles of the dancer, choreographer, designer, and audience in contemporary dance productions.
9. Distinguish between primitive, folk, pre-classic and classic dance forms.
10. Identify characteristics of eastern and western dance.
11. Compare and contrast major contemporary choreographers' motivations and inspirations, their movement style and their choice of choreographic subjects.

This course covers the roots of dance from primitive cultures to the present. We will discover the wide range of activity in dance as it has existed throughout the world. We will explore tribal, ethnic and folk dance forms, early concert forms, romantic ballet, classical ballet, modern, postmodern and jazz dance forms. Historical and critical readings, lectures, attendance of required performances and other dance observations/videos with subsequent discussion will acquaint the student with masterpieces of dance theater art and develop students’ responsiveness to dance.
Classroom Etiquette

Please
• Do not eat, drink or smoke in the classroom.
• Do not do homework for other classes in this class.
• Do not talk while others are talking.
• Be respectful. Do not ignore others when they speak or talk over them.
• If you cannot comply with the above polite behaviors, please do not come to class as you will be impeding the ability of others to pay attention.
• Do not be late for class.

All of the following behaviors will result in an absence for that day:
• Use of a cell phone. All cell phones must be turned off and put away during class. You will have one warning about a cell phone ringing during class.
• Surfing the net. You may use your computer to take notes.
• Sleeping or putting your head down during the lecture/video portion of class.
• Leaving the classroom without permission once class has begun.

Grading Policy

No late assignments are accepted. There are no make-ups for exams or LBCC Dance Concert attendance.

Class Attendance/Participation/Tardiness - 100 points: You are allowed one excused absence. After that you will lose 10 points for each class missed. You will be assigned a seat. Sit only in the assigned seat. Roll call will be taken at the beginning and ending of each class. You will have a grace period of 10 minutes to arrive to class. 5 points will be deducted for every 5 minutes you are late beyond the grace period. You must stay for the movie portion of the class as dance is a visual art form, and the movies are essential to understanding the material. Participation in class discussions is expected of each student to earn maximum points.

Quizzes-50 points each: There will be two unannounced quizzes during the course of the semester. They will have between 10-15 objective questions. Each quiz is worth 50 points.

Midterm Exam - 100 points: True and false, multiple choice, matching and short essay exam. Tues., Mar. 8, 1 pm.

Final Exam - 100 points: True and false, multiple choice, matching and short essay exam on material from the midterm on. Tues. May 17, 1 pm.

Dance Concert Attendance and Critique - 100 points: A 3-page typed paper on the Long Beach City College Dance Concert. Concert dates are Apr. 15, 16, and 17 Fri.-Sat. at 8 pm.
and Sun. at 2 pm in the LAC Auditorium. Refer to the guidelines for writing the report attached. **If you cannot attend on the concert dates, ask about attending a dress rehearsal. You cannot substitute another concert for the LBCC concert. If you miss the concert, there is no make up.** Papers must be typed, double spaced, 12 pt Helvetica, Times, or Geneva font, one inch margins, and stapled. Refer to handouts (Concert Critique Form, Example Dance Critique, Movement Description, Response to Art) on the webpage: http://tdf.lbcc.edu/shree_king.cfm on how to observe and write about dance. Handwritten papers will not be accepted. **Papers are due Tues. Apr. 19.**

**Extra Credit Points- up to 50 points may be earned**
You can earn 5 extra credit points each week by writing 5 questions (true/false, short answer, multiple choice) from the lecture from the previous week. You must email me your questions in the proper format at slking@lbcc.edu by Thurs. no later than 5 pm. Each week we will do a review of the previous week’s material using the questions you have written. The person with the most questions correct will earn 5 points. (This will begin when I return to teaching in the 3rd week.) You can also earn 5 points for being a group discussion leader. During the midterm and final review there will opportunities to earn extra credit points by completing a wordle puzzle and playing the review game. There may be other extra credit opportunities announced throughout the semester. Please be sure your email address is correct in People Soft as I will be using it to contact you with extra credit opportunities as well as other important information.

**Cheating/Plagiarism**
Cheating on exams or plagiarism is a serious offense. You may not use any help on the tests or quizzes. Use of smart phones to access the internet during a test as well as written notes are prohibited. If you use exact wording from a website in an essay question on any test, I will assume you are cheating and you will get 0 points on that test or quiz. I will also report you to the Dean of Student Affairs. If you have the exact wording as another student on a test or concert report, I will assume you both were cheating and you may receive an F for that assignment. You may discuss ideas and subjects with other students or use information from a website but put it in your own words.

“Lack of honesty in the classroom is considered a very serious offense. Any form of cheating on tests, turning in of work which is not one’s own (plagiarism), talking during tests, furnishing false information to instructors or knowingly misrepresenting oneself to the college is grounds for disciplinary action. The consequences of cheating are severe and may include the possibility of expulsion. Disciplinary action can include the following: warnings, reprimands, probation, suspensions, expulsion, restitution, and loss of financial aid.”
Grading Scale

500-460 = A
459-420 = B
419-380 = C
379-340 = D
Below 340 = F

Required Book: "Dancing Through History" by Joan Cass available in bookstore
Suggested Book: “Writing about Dance” by Wendy R. Oliver

Jan. 11: Introduction to course, Chapter 1 - Primitive Dance Roots, Chapter 2 - Tribal Dance

Jan. 18: Chapter 3 - Asian Influences, Chapter 4 - Early Mediterranean, Chapter 5 - Folk Dance, Medieval Europe and Today

Jan. 25: Chapter 6 - Europe 1300-1600, Chapter 7 - European Court Spectacles, Chapter 8 - French Royal Ballet

Feb. 1: Chapter 9 - Beginnings of Professional Ballet, Chapter 10 - France late 1700's early 1800's Chapter 11 - Taglioni and Romantic Ballet

Feb. 8: No Class, Flex Day

Feb. 15: Chapter 12 - Fanny Elssler, Chapter 13 - Giselle and the Era of Romantic Ballet, Chapter 14 - European Influence - Denmark to France

Feb. 22: Chapter 15 - Petipa and the Russian Influence; Chapter 16 - Diaghilev and the Ballet Russes

Mar. 1: Review for Midterm

Mar. 8: MIDTERM EXAM

Mar. 15: Chapter 17 - European Ballet - Early 1900's, Chapter 18 - Ballet in England, Chapter 19 European Ballet Today Chapter 20 - American Dance up to 1900's

Mar. 22-No Class

Mar. 29: Chapter 21 - Early Pioneers of Modern: Isadora Duncan, Chapter 22 – Denishawn Chapter 23 - European Modern Dance Roots
Apr. 5: Chapter 24 - Martha Graham, Chapter 25 - Doris Humphrey and Charles Weidman; Chapter 27 - Mid-1900's - Anna Sokolow and Jose Limon

Apr. 12: Chapter 26 - Helen Tamiris, Lester Horton, Bella Lewitzky, Chapter 28 - Black Dance in America, Jazz and Tap Dance

Apr. 19: Chapter 29 - Revival of Ballet in America, Chapter 30 - Styles of American Ballet, Concert Critique due

Apr. 26: No class, Easter break

May 3: Chapter 31 - Modern Dance and Contemporary Society, Chapter 32 - Post Modern

May 10: Review for Final

May 17: FINAL EXAM; TUES. 1-4 PM

**Concert Critique Form**

Use critical thinking to develop a comprehensive, thought-out paper with full sentences and a well-organized form with a beginning, middle, and a conclusion. It should be neat and a **minimum** of 3 pages typed, double spaced, 12 pt Helvetica, Times, or Geneva font, one inch margins, and stapled. It will be graded on content, grammar and spelling as well as completeness. If you need help with your writing skills, go to the Writing and Reading Center; call (562) 938-4520 to make an appointment. I am interested in your informed opinion of the dance as a work of art or form of entertainment. Express your thoughts and give facts to back them up. Make sure you cover the following:

You will critique the first and last dance of the concert as well as one other dance of your choosing. If you are enrolled in more than one of my classes, the first and last dance can be the same; but choose a different 3rd dance to critique for each class. If you perform or choreograph in the LBCC concert, choose 3 dances that you are not in to critique. **If you cannot attend on the concert dates, ask about attending a dress rehearsal. You cannot substitute another concert.**

Consider the following points in analyzing each dance:
Questions about movement—Use descriptive language such as metaphors, similes, and creative adverbs and adjectives to make your writing colorful and to paint a vivid mental picture of the dance.

•Space-How is spaced used in the dance? What pathways are used—curved, straight or crooked? Do the dancers cover a lot of space or stay in one spot? Are spatial patterns important to the dance?

•Level-Are high, middle, and low levels used in the dance?

•Shape-What kinds of shapes do you notice? Is shape deemphasized by stressing constant flow more? Are the shapes symmetrical or asymmetrical?

•Time-What is the tempo (speed) of the dance? Do the dancers all move at the same speed? What kinds of rhythms are used?

•Dynamics-Is the movement quality tense or relaxed, smooth or choppy or some other quality? Can you name 2 or 3 qualities that dominate?

•Weight-Do the dancers seem to pull away from gravity or give in to gravity? Does the movement seem heavy or light?

These are questions to ponder. Do not give a simple response to each question. Write in a cohesive, well-thought out essay form.

Questions about Supporting Elements

•Music, sound or text-Who is the composer? What kind of music is it? What instruments or voices are used? If there is text, who wrote it, and what does it say?

•Costumes-What are the color, fit, and style of the costumes? Were they all the same?

•Lighting-Was the lighting dark or bright? What colors did you notice? Were there any special effects or spot lights?

•Sets-Was there a stage set and what did it look like?

•Props-Were there any props (items that dancers hold or manipulate) and what were they?

Analysis—These questions prompt you to consider the structure and style of the dance.

•Sections- Are there sections in the dance? Could you tell the difference between the beginning, middle, and end? Was there a climax in the dance and what was it?
•Choreographic devices-What choreographic devices did the choreographer employ? Eg.: canon, unison, repetition, call and response, counterpoint, mirroring, interweaving patterns. Identify and describe as many as you can recall.

•Style-How would you describe the style of the dance?

**Interpretation**-Making meaning from a dance as it relates to you personally but also on a broader level.

•Title-What was the title and did it give any insight into the meaning of the dance? How?

•Program notes-Was there any information in the program that is useful in interpretation?

•Content-Did this dance have a narrative, message, mood, or theme that you could identify? Or was it abstract?

•Cultural or Historical Context-Are you familiar with the cultural or historical context of the work? How might that help you interpret the work?

•Personal meaning-Were there any connections between what you saw in the performance and your own life experience?

**Evaluation**-the judging of the merit or success of dance based on objective factors such as choreography, dancing, and supporting elements. An emotional response is important to acknowledge, but it is not the same as a carefully considered critique.

•Choreography-Was the structure of the dance clear? Was the intent of the choreographer clear?

•The dancers’ performance–Did they communicate well with the audience and appear skillful? Did they perform full out? Were they confident and did they cover their mistakes?

•Supporting elements-How did music, costumes, and lighting influence your perception of the piece? Did the supporting elements work well with the concept of the dance?

Be sure to include an opening paragraph which introduces your thesis statement. You can compare and contrast the 3 dances at the end of your paper. Tie all your thoughts together in the last paragraph. You may want to make suggestions for improvement or give praise as appropriate.

Support your judgments.
Use criteria appropriately.
Consider cultural or historical context.
Understand your own biases.

General qualitative judgments such as "really neat," or "great" or "terrible" are to be avoided as they do not communicate specifics. If you use them, be sure to back them up with very specific explanations to justify your opinions. Write the paper as if the reader has not seen the concert or as if you are a newspaper critic. Ask yourself, have I described it well enough so that the reader can visualize what happened on stage? Try to approach the critique from a neutral frame of mind. Do not allow your prejudices or preferences for certain styles of dance prevent you from being objective. Be sure to proofread your paper for typing, grammatical and punctuation errors. Incomplete sentences, run-on sentences, improper grammar and misplaced punctuation will lower your grade. Do not use slang; write with proper English. Make sure the paper has an introduction, discusses 3 dances in depth, and finishes with a closing paragraph. Make sure your name and class is on the paper in the upper left hand corner and the paper is stapled.