

**DCE 200.03**

**DANCE APPRECIATION**

3/3 (3 semester hours/ 3 credits)

PREREQUISITES: none

FOR WHOM PLANNED: undergraduate dance majors desiring General Education Core Fine Arts and Global Marker credit course.

**INSTRUCTOR INFORMATION:**

Ann Dils/Caitlin Spencer

Spring 2008

Jarrell Hall (Tuesday) 9:30-10:45

DCE 200-03, Tuesday 9:30-10:45 Jarrell Hall .GFA.GL.WI

Thursday 9:30-10:45 HHP 319

OFFICE HOURS: please make an appointment through email.

EMAIL: Caitlin Spencer acspence@uncg.edu

CATALOG DESCRIPTION: 200 Dance Appreciation (3:3)

All sections carry global fine arts core and global marker credits.

Some sections meet writing intensive requirements.

One section designated for dance majors.

Introductory study of dance through a variety of critical lenses and practical experiences. Lectures, films, demonstrations, and practical dance experience.

**STUDENT LEARNING OUTCOMES:**

At the conclusion of this course, students should:

For all classes:

1. Demonstrate familiarity with selected information about dance as practiced globally.
2. Write and speak clearly and coherently, especially in describing dances and their meanings in relationship to the ideas and information in this course.
3. Demonstrate an understanding of dance as a means of creating, recreating, and expressing place. Among the places we will study this semester are sacred, social, and aesthetic spaces and social/political spaces such as cities, communities, and nations.
4. Demonstrate an understanding of dance as a means of global exchange. Among the exchanges we will study this semester are transferences of artistic practices and preferences, social preferences about bodies and movement, and identities.
5. Demonstrate an increased ability to move and to use movement as an expressive medium

For writing intensive classes:

6. Incorporate constructive feedback from the instructor and other readers to improve written work.

TEACHING STRATEGIES: lectures, films, demonstrations, and practical dance experience

EVALUATION:

**Attendance Policy:** Learning in this class depends on your active, engaged participation. Our absence policy reflects this need. You must achieve an 80% participation rate to get credit for the course. Because this class meets twice a week, you will be permitted **three absences** without penalty. 1/3 of a letter grade will be deducted for each absence incurred over the maximum absences allowed for this class. Two tardies equal one absence. A tardy constitutes being more than five minutes late to class or leaving early. In Thursday classes, sitting and watching a class does not count as participation. If you are more than ten minutes late to class you will be asked to sit out from that section of class. Non-participants will be asked to take written observations of the class. Two instances of non-participation counts as one absence. **After the sixth absence, you will be dropped from the class.**

**Assignments/Due Dates:**

Due dates for the following assignments and assigned readings will also be available on your Topical Outline. All assignments are to be handed in IN PERSON in class on the due date. Do not email me assignments. There are no “make up” assignments, and late assignments are only accepted the class following the due date and must be approved by the instructor in advance. Any late assignments approved automatically lose 20 points off the total possible points that can be earned for that assignment. In cases of extreme medical and family emergency, please speak with me individually to discuss your situation.

**In Class Participation/Movement Studies --- 15%**

Our Thursday classes will be designed to allow students the opportunity to experience and respond to material both immediately connected to our Tuesday lectures and as an opportunity to further explore the scope of dance even if not specifically pertaining to the lecture material. “Movement Studies” are designed for in-class exploration as a whole class, in small groups or working individually. Attendance and active participation are key markers of student learning and success.

**Blackboard Discussion Board --- 15%**

Each Tuesday, I will post a prompt for your thinking/writing on the Discussion Board. The prompts will be inspired by readings, lectures and in-class work. Your response posts are due the following Monday at midnight. They are hosted on Blackboard so that you can see the responses made by your fellow classmates, and you may choose to

respond to one another, but you are not required to do so.

**Go Dance! Project - 15% - Due, Thursday, February 26**

The Go Dance! Project requires you to experience and write about an off campus dance experience. This dance experience must include instruction and participation and be focused on mastery of a dance movement vocabulary, as opposed to exercise.

Acceptable forms include: social dance (ballroom, swing, shag, etc), concert forms associated with ethnic or national traditions or particular communities (Irish step dancing, tango, salsa, tap, belly dance, break dancing, contact improvisation). You can go to an event that is a "dance party" as long as there is a lesson at the beginning. This is common for contra dance, square dance, salsa, swing, and other partner forms. T'ai chi and capoeira classes are acceptable. Full project description posted on Blackboard under Assignments during second week of classes.

**Midterm – 15% - Thursday, March 19**

Multiple choice, fill in the blank, true/false, short answer. NOTE: This is the week after Spring Break. We will have an in-class review on Tuesday, March 17, but you should NOT rely on this review to “teach” you the material. Steady, consistent, active participation and attention to assignments for both Tuesdays and Thursdays will teach you all you need to know for these test.

**Concert Dance Presentation – 10% - Presentations in-class, Thursday, April 9.**

You will be required to give a group presentation describing and discussing a UNCG Dance Department concert. You will be graded on the content of your presentation, the relevant connections you make to your in-class studies, and your ability to work as/with a group. Full project description posted on Blackboard under Assignments.

**Group Choreography – 15% - Presentations in-class, Thursday, April 30.**

Students will be assigned to a group and given class time to work on a choreography project. Working together, your group must come up with a minimum of two minutes of practiced movement. You may use music (without lyrics) or text if you choose, but it must be appropriate for the assignment. Since there is a limited amount of in-class time for this project, your group may need to schedule outside rehearsals in order for your project to be successful. In-class presentation of the group’s choreography (including an oral introduction/presentation) will be expected on the designated due date. Full project description posted on Blackboard under Assignments.

**Final Test (not cumulative) – 15% - Tuesday, May 12, 12 Noon–3:00 P.M**

**Jarrell Hall, No exceptions.** Multiple choice, fill in the blank, true/false, short answer.

**Grading Scale:**

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-  
59 = F

### **Good Student Credit**

I will add ten points to your final grade if you take steps to improve your skills as a student. You must provide some evidence of your attendance at **two** on-campus events (i.e. notes from the Writing Center, materials from library tours, ticket stub, etc.) along with a **brief written outline** of what you learned.

These credits are earned by:

- Attending library orientations or tours (these are only given at the beginning of the semester and must be scheduled in advance. See an instructor to set up a tour!!)
- Attending study skills sessions (going to Math Center does NOT count)
- Going to the Writing Center for consultation on Dance Appreciation essays (To find out about the Writing Center: <http://www.uncg.edu/eng/writingcenter>)
- Attending extra dance concerts (program and ticket must be provided)

You must attend **two sessions/events** for ten points extra credit.

**NO OTHER EXTRA CREDIT IS OFFERED FOR THIS COURSE.**

### **TOPICAL OUTLINE/COURSE CALENDAR**

**Posted on Blackboard.**

### **REQUIRED TEXT:**

Dils, Gee, and Brookoff, eds. 2007. *Intersections: Dance, Place, and Identity*. Dubuque, Iowa Kendall-Hunt.

### **ACADEMIC HONOR CODE:**

Adapted from the Academic Integrity Website:  
<http://academicintegrity.uncg.edu/complete/>

By enrolling in the University, each student agrees to abide by the Academic Integrity Policy. [In Dance Appreciation] each student [is] required to attest to abiding by signing the Academic Integrity Pledge given below on all major work submitted to an instructor. A student's work [WILL] not be graded until he/she has signed the

statement. In signing the pledge, the student indicates his/her knowledge that the Academic Integrity Policy governs his/her academic activities at the University.

Academic Integrity Pledge (must be included on tests and major writing assignments):

I HAVE ABIDED BY THE UNCG ACADEMIC INTEGRITY POLICY ON THIS ASSIGNMENT.

Signature\_\_\_\_\_ Date\_\_\_\_\_

#### **ADDITIONAL REQUIRMENTS AND INFORMATION:**

- Students must wear the appropriate dancewear for this course. During studio time, all students must dress out in clothing fit for movement. No jeans.
- Out of respect for the learning environment there will be no food in the studio space and no cell phones will be tolerated.
- Laptops are allowed in class but should only be used to assist your learning.

#### **DANCE CONCERT INFORMATION (OPTIONS FOR DANCE CONCERT PRESENTATION & EXTRA CREDIT)**

##### **February**

FRI-SAT, 2/13-14 at 8PM **Faculty Concert** (\$15 general admission; \$12 seniors and children; \$9 students) HELD IN AYCOCK AUDITORIUM

FRI, 2/27 at 8PM & SAT, 2/28 at 2PM, 8PM. **Prime Movers Concert** (\$12 general admission; \$9 seniors and children; \$6 students)  
Undergraduate and graduate student dance.

##### **March**

FRI-SAT, 3/20-21 at 8PM. **MFA Thesis Concert: Work by Elizabeth Lane** (\$12 general admission; \$9 seniors and children; \$6 students)

FRI-SAT, 3/27-28 at 8PM. **MFA Thesis Concert: Work by Katherine Kiefer Stark** (\$12 general admission; \$9 seniors and children; \$6 students)

##### **April**

FRI-SAT, 4/3-4 at 8PM. **MFA Thesis Concert: Work by Ali Duffy** (\$12 general admission; \$9 seniors and children; \$6 students)

Tuesday, April 7, 2009, at 8:00 p.m. **Swan Lake, Moscow Festival Ballet** (UCLS performance, see Box Office for prices.)

FRI-SAT, 4/17-18 at 8PM. **MFA Thesis Concert: Work by Erin P. LaSala** (\$12 general admission; \$9 seniors and children; \$6 students)

FRI, 4/24 at 8PM & SAT, 4/25 at 2PM, 8PM. **Departmental Concert** (\$12 general admission; \$9 seniors and children; \$6 students)

Works created by Dance Department faculty and students.

## **HOW DO I WRITE ABOUT DANCE?**

### **Here's a Helpful Example:**

The following essay may be helpful as you prepare to write your critique. It is from A Primer for Movement Description by Cecily Dell, published by the Dance Notation Bureau, Inc., New York, NY, 1970.

#### What Can I Say About a Dance?

Someone moves. You want to describe the movement. What can you say? You could start by saying what the person did. You can choose from among the many intransitive verbs in your vocabulary--he ran, he stopped, he turned, he jumped, he walked, he sat. Or the person might have done something involving an object, allowing you a larger choice of transitive verbs – he threw it, he picked it up, he broke it, he tossed it, he brushed it off, he laid it down. You might want to become more specific, describing which parts of his body moved in the action, or even which direction he moved in, or how the direction of his movement related to various other people or objects surrounding him.

If you say this much and no more, you will get something similar to the script of a play, with perhaps a few stage directions included. But, when reading a play, you can never know the varying intonations, colorations, emphases, hesitations with which the actor delivered the lines in the live theatre event. In the same way, a description of movement, no matter how detailed, when limited to the action itself, yields little information about how the mover really moved. You know what he did but you don't know how he did it. Did he run with a tight, condensed motion or in long, free strides? Did he turn abruptly or very slowly? The thing he picked up - did he brush it off lightly, or slap his hand over it, and if he laid it down, did he just drop it down or was he paying attention to where he was putting it?

There are many verbs in the language which combine these two ideas - what someone does and how he does it. For example, to fling, toss and hurl are all various ways to throw something, each with a slightly different quality. To tap, jab and punch are different ways of quickly exerting physical pressure on someone. To pull something, one may jerk at it or tug it.

Adverbs, such as hurriedly, carefully, calmly, smoothly, and adjectives like gently, soft, weak, lively, forceful, are rich resources for conveying the shades of

movement quality. Below are three paragraphs, all concerned with the same basic movement action. The first describes only the action itself, while the second and third add qualitative description. The latter two show only two of hundreds of possible variations in quality within the same action.

- He came down the stairs and stopped, walked to the door, put his hand on the knob, turned it and opened the door.

- He came bounding down the stairs and stopped abruptly, walked slowly and hesitantly to the door, put his hand firmly on the knob, turned it fiercely and flung open the door.

- He came softly down the stairs and stopped, suspended, walked firmly to the door with a swinging forward stride and dropped his hand on the knob, turned it with a tightened grip and, bracing himself, opened the door.

An adequate everyday vocabulary serves perfectly well for describing actions, both quantitatively and qualitatively.

## **SEVEN PRINCIPLES FOR GOOD PRACTICE IN UNDERGRADUATE EDUCATION**

by Arthur W. Chickering and Zelda F. Gamson

From the Wingspread Journal-- special edition

**SUMMARY** Following is a brief summary of the Seven Principles for Good Practice in Undergraduate Education as compiled in a study supported by the American Association of Higher education, the Education Commission of States, and The Johnson Foundation.

### **1. GOOD PRACTICE ENCOURAGES STUDENT FACULTY CONTACT**

Frequent student-faculty contact in and out of classes is the most important factor in student motivation and involvement. Faculty concern helps students get through rough times and keep on working. Knowing a few faculty members well enhances students' intellectual commitment and encourages them to think about their own values and future plans.

### **2. GOOD PRACTICE ENCOURAGES COOPERATION AMONG STUDENTS**

Learning is enhanced when it is more like a team effort than a solo race. Good learning, like good work, is collaborative and social, not competitive and isolated. Working with others often increases involvement in learning. Sharing one's own ideas and responding to other's reactions improves thinking and deepens understanding.

### 3. GOOD PRACTICE ENCOURAGES ACTIVE LEARNING

Learning is not a spectator sport. Students do not learn much just sitting in classes listening to teachers, memorizing pre-packaged assignments and spitting out answers. They must talk about what they are learning, write about it, relate it to past experiences, and apply it to their daily lives. They must make what they learn part of themselves.

### 4. GOOD PRACTICE GIVES PROMPT FEEDBACK

Knowing what you know and don't know focuses learning. Students need appropriate feedback on performance to benefit from courses. In getting started, students need help in assessing existing knowledge and competence. In classes, students need frequent opportunities to perform and receive suggestions for improvement. At various points during college, and at the end, students need chances to reflect on what they have learned, what they still need to know, and how to assess themselves.

### 5. GOOD PRACTICE EMPHASIZES TIME ON TASK

Time plus energy equals learning. There is no substitute for time on task. Learning to use one's time well is critical for student and professional alike. Students need help in learning effective time management. Allocating realistic amounts of time means effective learning for students and effective teaching for faculty. How an institution defines time expectations for students, faculty and administrators, and other professional staff can establish the basis for high performance for all.

### 6. GOOD PRACTICE COMMUNICATES HIGH EXPECTATIONS

Expect more and you will get it. High expectations are important for everyone -- for the poorly prepared, for those unwilling to exert themselves, and for the bright and well motivated. Expecting students to perform well becomes a self-fulfilling prophecy when teachers and institutions hold high expectations of themselves and make extra efforts.

### 7. GOOD PRACTICE RESPECTS DIVERSE TALENTS AND WAYS OF LEARNING

There are many roads to learning. People bring different talents and styles of learning to college. Brilliant students in the seminar room may be all thumbs in the lab or art studio. Students rich in hands-on experience may not do so well in theory. Students need to opportunity to show their talents and learn in ways that work for them. Then they can be pushed to learning in new ways that do not come so easily.