

DCE 200.07**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

Spring 2008

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

11550	DCE 200-07	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: Ann Dils: ahdils@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:

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.

Your enthusiastic participation is required in every class. I notice when you talk to your neighbors, sleep, listen to your iPod, text, or email or otherwise distract yourself and others. After a warning, these activities will be counted as tardies.

In Thursday classes, sitting and watching a class does not count as participation. If you are more than five 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:

Mid-term test: multiple choice, fill in the blank, true/false, short answer—15%

Final Test: multiple choice, fill in the blank, true/false, short answer—not cumulative—15%

Go Dance! Project: see project description—15%

Dance concert discussion: I will divide the class into groups. 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, your ability to work as/with a group, and on your ability to speak in public—15%

Thursday quizzes: These unannounced quizzes test reading comprehension. I will give 7 quizzes over the semester and count 5—20%

Weekly writing assignments notebook: Keep a notebook of short writing assignments done in class and homework. Among the items in your notebook will be: notes from the Inauguration Project; Go Dance! Project proposal; Go Dance! first draft, and work assessing a colleague's draft in your journal.): 20%

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 the Writing Center for consultation on Dance Appreciation essays
- Attending extra dance concerts (program and ticket must be provided)

You must attend two events for ten points extra credit.

NO OTHER EXTRA CREDIT IS OFFERED FOR THIS COURSE.

WORK THAT IS MORE THAN 24 HOURS LATE WILL NOT BE ACCEPTED.

WORK WILL NOT BE ACCEPTED THROUGH EMAIL OR BLACKBOARD.

TEXT:

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

TOPICAL OUTLINE: See Blackboard.

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 or sign 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:

Please turn off your cell phone or beeper when you enter class.

Laptops are allowed in class but should only be used to assist your learning.

To find out about the Writing Center: <http://www.uncg.edu/eng/writingcenter/>

CONCERTS FOR EXTRA CREDIT AND CONCERT DISCUSSION PROJECTS

February

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

Date and Time TBA. *Vagina Monologues*. Usually free and held in EUC.

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.

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.