

COURSE SYLLABUS

COURSE PREFIX AND NUMBER: DCE 340

COURSE TITLE: THE BODY AND MOTION IN DANCE, FALL 2009

CREDITS: 3

PREREQUISITES/COREQUISITES: NONE

FOR WHOM PLANNED: Required Course for all B.A. and B.F.A., and majors.

INSTRUCTOR NAME, ADDRESS AND PHONE:

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OFFICE HOURS: Tuesdays and Thursdays, 3:30-4:45, and by appointment

MEETING TIMES: Tuesdays and Thursdays, 5:00-6:15 p.m.

CATALOGUE DESCRIPTION:

A study of the body and movement as relevant to dance and applied to dance technique. Care of the dance instrument through an overview of nutrition, prevention and care of injuries.

STUDENT LEARNING OUTCOMES:

On completion of this course, the student will be able to:

Identify selected anatomical structures which have particular relevance for dance.

Articulate selected kinesiological principles which are directly applicable to dance.

Describe anatomical principles from an inner perspective.

Describe and articulate somatic theory related to body experience and movement.

Understand holistic health practices as relevant to the dancer.

Develop the ability to analyze selected dance movements and patterns with application to learning and teaching.

Develop awareness of body issues relevant to the dancer.

Demonstrate an increased awareness of body and alignment principles in dance technique and performance.

TEACHING STRATEGIES:

Lectures, body and movement lab experiences, discussion, demonstrations and experience relating theory to practice.

EVALUATION METHODS AND GUIDELINES FOR ASSIGNMENTS:

Grading Criteria:

2 Tests - 30% (15% each test)

Midterm - 35%

Take-home Final - 35%

Grading Scale

93-100	A
89-92	A-
86-88	B+
83-85	B
79-82	B-
76-78	C+
73-75	C
69-72	C-
66-68	D+
63-65	D
59-62	D-
0-58	F

REQUIRED TEXT AND RESOURCES:

REQUIRED:

BodyStories: A Guide to Experiential Anatomy, Andrea Olsen

The Anatomy Coloring Book, Kapit and Elson

Readings on e-reserve in the library

REFERENCES:

Trail Guide to the Body, Andres Biel

Anatomy of Breathing, Blandine Calais-Germain

Anatomy of Movement, Blandine Calais-Germain

Dance Kinesiology, Sally Fitt

Dynamic Alignment through Imagery, Eric Franklin

Body and Self: Partners in Movement, Sandra Minton

The Healthy Dancer: Dance Medicine for Dancers, Ryan and Stephens (Eds.)

The Dancer as Athlete, Caroline Shell (Ed.)

Human Movement Potential, Lulu E. Sweigard

The Dancer's Book of Health, L. M. Vincent

Competing with the Sylph, L. M. Vincent

Dancing Longer, Dancing Stronger, Watson and Clarkson

Dancer's Guide to Injuries of the Lower Extremity, Stuart Wright

Somatics: Magazine/Journal of the Bodily Arts and Sciences (available in the library)

And other texts and various articles in the fields of Somatics, dance science and dance medicine

TOPICAL OUTLINE:

<u>Date</u>	<u>Topic</u>	<u>Readings due - from texts and reserve* (B BodyStories, AC - Anatomy Coloring Book, R - Reserve Reading)</u>
8/25	Introduction, Expectations, Sensing the Body	
8/27	Proprioception, Body Awareness and Body Image	B-pp. 1-21, AC p. 91
9/1	Basic Anatomical Terms, Planes, Axes	B-pp. 30-33; AC-pp. 1-2, 23; Reserve (Basic Anatomical Terms)
9/3	Alignment, An Overview of the Skeleton and Bone	B-pp. 34-41; AC-pp. 20-21
9/8	Skull, Jaw, Head and Neck	B-pp. 42-47; AC-pp. 24-26, 47, 48
9/10	The Spine and Review	B-pp. 48-54; AC-pp. 27-29
9/15	TEST	
9/17	Thorax and Breathing	B-pp. 55-60; AC-p. 30 B-pp. 61-64; AC-pp. 129-135
9/22	Shoulder Girdle and Forearm, Wrist and Hand	B-pp. 65-70; AC-pp. 31, 54-56 B-pp. 71-82; AC-pp. 33-36, 57-60
9/24	Pelvis	B-pp. 83-86; AC-p. 37-39
9/29	Hip and Iliopsoas	B-pp. 87-91; AC-p. 39, 40, 50
10/1	Review and Movement Lab	
10/6	MIDTERM	
10/8	Femur	B-pp. 92-95; AC-pp. 40-41, 62-64

10/13	FALL BREAK - NO CLASS	
10/15	Knee	B-pp. 96-100; AC-p. 40-41
10/20	The Lower Leg	B-pp. 101-104; AC-pp. 40, 65-66
10/22	Feet	B-pp. 105-111; AC-pp. 42, 65-67
10/27	Joints	B-pp. 112-117; AC- pp. 22-23
10/29	Muscles	AC-pp. 44-45, 54, 56, 57, 61, 62, 63, 64, 66, 69; Reserve (Calais-Germain, <i>Anatomy of Movement</i> , and Fitt, <i>Dance Kinesiology</i>)
11/3	Muscles (Continued)	
11/5	Nervous System	B-pp. 119-125; AC- p. 70-72, 77, 92-94
11/10	Review and Movement Lab	
11/12	TEST	
11/17	Intro to Health and Digestion and Nutrition	Reserve (Vincent, <i>Competing with the Sylph</i>) B-pp. 126-129; Reserve (Vincent, <i>The Dancer's Book of Health</i> , "Diet and Dieting")
11/19	Injury Prevention and Care	Reserve (Vincent, <i>The Dancer's Book of Health</i> , "The Body and Injury")
11/24	Injury Prevention (Continued)	
11/26	THANKSGIVING – NO CLASS	
12/1	Body-mind Connection and Educational Systems and Therapies,	B-pp. 141-150
12/3	Habitual Body and Movement	

Patterns in Dance, Sounding
Through the Body, B-pp. 151-158
and
Wrap-up Experiences,
Evaluations

5/15 (Thursday) **FINAL EXAMINATION DUE BY 6:30 p.m.**

*Please Note:

1. Readings are due on the days of the class listed.
2. We will be practicing some, but not all, of the exercises from the text in class. It is a good idea to do them all at home.
3. This schedule may change according to course requirements and interests.

ACADEMIC HONOR CODE:

All students are expected to know and abide by the UNCG Academic Honor Code. On all course work and examinations, each student shall add the following statement:

"I have abided by the UNCG Academic Honor Policy on this assignment or examination."

_____ Signature _____ Date

See <http://saf.dept.uncg.edu/studiscp/Honor.html> for a statement of UNCG's Academic Honor Code.

ATTENDANCE POLICY AND ADDITIONAL REQUIREMENTS:

This is an experiential class. In order to learn and progress, students must be present, attentive and open. Students are required to attend classes and participate fully. If a student misses more than two classes her/his grade will be lowered a third grade for each additional absence. Two late arrivals will equal one absence.

DRESS CODE

We will be moving in this class. Please wear comfortable clothing. No jeans or skirts. We will respect the studio etiquette of no food or drink (water bottles allowed) and removal of shoes before entering the room.