

**DEPARTMENT OF THEATRE ARTS AND DANCE
SOUTHERN UTAH UNIVERSITY
DANCE HISTORY II/CRITICISM
DANC 4500
TR 8:30-9:50
SPRING SEMESTER 2012**

A. FACULTY INFORMATION:

1. Instructor's Name: Kay Andersen
2. Office Location, e-mail, and Phone #: SH 202, andersen_k@suu.edu, 865-8503
3. Office Hours: MW 1-2/TRF 10-2

B. COURSE DESCRIPTION:

This course provides an in-depth view of theatrical dance from the mid 20th-21st Century with artistic trends explored and critiqued. This is an intensive writing, dance viewing and discussion course where students develop perspectives of critical analysis of the artistic process and aesthetics.

C: REQUIRED TEXT/RESOURCES:

- Dance in the Twentieth Century, No Fixed Points, (Chapters 9-15), Nancy Reynolds and Malcolm McCormick, (Chapters 1-8, DANC 3500, Dance History)
- Selected Readings
- Selected video Recordings
- Live Performances

D. COURSE OBJECTIVES:

After completing this course, the students will be able to:

1. Compare the creative works of choreographers/artists in the mid20th to 21st Century.
2. Evaluate the major developments, idioms, styles, and artists that have transformed Western theatrical dance during this time period.
3. Identify, describe, and note the artistic and historical importance of selected works of dance during this time period.
4. Recognize and knowledgeably discuss the significance of selected works of dance.
5. Apply strategies of critical reading, thinking, writing, and oral skills to evaluate creative work in the field of dance.
6. Increase their ability to accurately observe and describe dance; its movement, its compositional components, and its meaning.
7. Respect other points of view and create discussion in an equitable and appropriate manner.

E. COURSE CONTENT:

The following represents the course content and its sequence. Specific dates of assignments and activities will be coordinated with the appropriate semester calendar when the course is taught.

1. Modern Dance: Then Second Generation (1940-1980s) Sokolow, Lang, King, Shearer, Limon, Horton, Dunham, Primus, Ailey.

2. Schism and Transition: Reinterpreting Modern Dance (1945-Present), Cunningham, Nikolais, Hawkins, Louis, Taylor, Waring.
3. Beyond the boundaries: Postmodernism (1960-1980), Precursors—Robert Dunn and the Judson Church—new spaces—Halprin, Rainer—Paxton and contact improvisation—Brown—Monk—Childs—early Tharp.
4. Internationalism: The Merging of the Disciplines (1950-Present), Merging before 1950—modern dance comes to Europe—Cullberg, Butler, Tetley—Bejart—Van Manen, Van Dantzig, Kyllidan—Neumeier, Forsythe—Rambert as a modern company, Alston—Flindt—American “internationalist”—Arpino, Feld, Lubovitch, Goh—prime Tharp—crossover ballets.
5. Ballet rising (1960-1990's) The ballet boom—government funding—Nureyev, Kararova, Baryshnikov—the revival of full-evening classics—Cranko, MacMillan—the dominance of Balanchine
6. Ballet's High Tide (1960-Present) New York City Ballet and American Ballet Theatre—The Joffrey, Dance Theatre of Harlem, Harkness, Les Ballets Trockadero—Regional Ballet of America—Canada—Great Britain—France—Germany—The New Russia—Denmark.
7. Later Modernism: Pluralism and the Ascendancy of Style (1960-Present), The global vision, “new postmodernism”—Wilson, Pilobolus, Bill T. Jones/Arnie Zane, Garth Fagan, new physical dance, STREB, Mark Morris, Butoh.
8. Where do we go from here?

F. COURSE REQUIREMENTS:

1. **Critical Analysis/Response Papers:** students will write 15 (1 per week) short essays (2-3 typed page) analyzing various elements and aesthetic principles of the dance genres we view.
2. **Essay:** Students will write a persuasive, interpretive essay (5-7 typed pages) on two major developments, idioms, styles, or artists of the time period covered in this course. Students are required to turn in a draft of their essay. Specific requirements of individual essays will be handed out well in advance of the essay due date.
3. **Examination:** Each student will take a mid-term and final examination, testing their knowledge of choreographers, genres, and formal elements of the works we studied (short answer). In addition, the students will develop a thematic comparison of two choreographers/artists (essay).
4. **Participation/Presentations:** Students will be evaluated on their participation in class discussions (both the quality and quantity of contribution), along with their work in small groups.

G. COURSE POLICIES:

Attendance: Class work will involve discussion of the choreography, reading and group activities, regular attendance is important to the learning process. Attendance will be required and recorded daily. Because this is a participatory class, there is a penalty for missed classes. Any missed class will make it difficult for you to do well on assignments and final exam. If you have more than 3 unexcused absences, your participation grade will automatically drop by 1/3 and will continue to drop 1/3 for each subsequent absence. If you know in advanced that you will need to miss class with an unexcused absence, please inform me prior to your absence so we can make specific arrangements. An example of an excused absence is official university travel.

Late Work: All assignments are due at the beginning of class on the date indicated in the course schedule. All later work will receive a grade reduction of 1/3 per day.

H. Grading:

Evaluation of all essays will consider:

- Content
- Development of ideas
- Organization
- Mechanics and format
- Spelling and Punctuation

The following is a list of assignments and their percentage value: Critical analysis/Response Papers, 25%; Essay 25%; Mid-term Exam 15%; final Exam 15%; and Participation/Presentation 20%.

Your final grade will be determined by the percentage of the 100 possible points earned: 93- 100% A, 90-92% A-, 87-89% B+, 83-86% B, 80-82% B-, 77-79% C+, 73-76% C, 70-71% C-, No grade below a C- will count towards a major in dance.

I. ACADEMIC INTEGRITY:

Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student services) regarding student responsibilities and right, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.

J. ADA STATEMENT:

Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Student with Disabilities (SSD), in Room 205C of the Sharwan Smith Center or phone (435)865-8022. SSD determines eligibility for and authorizes the provision of services.

K. EMERGENCY MANAGEMENT STATEMENT:

In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at <http://www.suu.edu/ad/facilities/emergency-procedures.html>

L. HEOA Compliance statement:

The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>

M. DISCLAIMER STATEMENT:

Information contained in this syllabus, other than grading, late assignments, makeup work, and attendance policies, may be subject to change with advanced notice as deemed appropriate by the instructor.

Students will evaluate their face-to-face courses online, using a program called WebCT. The previously used Scantron system, with the paper-and-pencil survey, will NO LONGER be used. During the last week of instruction, all students will have access to WebCT for the purpose of evaluating each of their courses.