

DANC 2630 - Modern Dance/ Modern Movement Spring 2018

INSTRUCTOR:	María Jesús Peces-Barba (Susi)
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CLASS MEETS	TR from 9:30 to 10:45 in SIH B
OFFICE HOURS:	available by appointment or before and after class.
COURSE CREDIT:	3

COURSE DESCRIPTION

In the Modern Dance/ Modern Movement class, students will learn the history and theories of modern dance. We will look at individual choreographers who have influenced the development of modern dance techniques and performance innovators from Isadora Duncan onwards, studying their different positioning of the spine, understanding their uses of weight, their development of and their relationship with the floor, and their execution of complex movement phrases.

The course will provide an introduction to the philosophies and styles of the founders of modern dance, and an insight into contemporary dance movements through experiential work, readings, discussion, observation, and interpretation. Although the focus of the class is on theory, there will be three practical workshops with invited artists to enable students to understand and directly experience the basic corporal vocabulary of different contemporary styles.

Students should attend these classes in order to understand the fundamentals of movement - rising, falling, releasing, breathing, body alignment, rhythmic phrasing and coordination.

There will also be one class trip to see a modern dance show.

COURSE OBJECTIVES AND OUTCOMES:

- Students will have background knowledge of Modern Dance and the history of Modern Movement.
- Students will know the origins of the different modern dance styles that can be seen today.
- Students will see dance as a medium of cultural expression that evolves parallel to society.
- Students will recognize and distinguish the basic principles of Graham and Horton styles.
- Students will learn to appreciate and enjoy the art of Modern Dance.
- Students will benefit from the aptitudes inherent to dance such as team work, responsibility, cultural and social tolerance, and an increased awareness of their own capacities.

COURSE DYNAMICS

Overall, the structure of the course will include, lecturing, discussions, and activities. The effectiveness of how the class unfolds highly depends on your attitude, work and, discipline. I expect that you have a positive attitude in class; I

expect you read the assigned articles and book chapters before coming to class; and I expect that you always come to class ready to think, discuss and exemplify what you have read. This course requires that you are an active learner. In the end, being active in class will result in achieving the learning outcomes outlined below and in an enjoyable experience.

COURSE GUIDE

Modern dance History:

- American Schools (Isadora Duncan, Ruth Saint Denis, Loïe Fuller, Martha Graham, José Limon, Lester Horton, Alvin Ailey...)
- European Schools (Delsarte, Dalcroze, Laban, Mary Wigman, Kurt Joosse, Alwin Nikolais...)
- Graham and Horton techniques
- Contemporary dance (Merce Cunningham, Lucinda Childs, Twyla Tharp, Trisha Brown, Steve Paxton...)
- Physical theater
- Modern Dance today – professional companies

Critical Thinking:

Engaging in the study of modern dance history and theories and figures through:

- Discussion
- Writing
- Research
- Dance reviews and choreographic analysis

Body Awareness:

Identifying the body as an instrument for movement:

- strength and flexibility
- muscular and skeletal alignment
- body parts in isolation and in coordination with one another
- space as it pertains to self and in relation to others
- force, flow and weight
- Rhythm & Musicality -making connections with musical elements and timing

Aesthetic Appreciation:

Viewing modern dance via:

- live modern dance performances
- videos and internet
- class observation

REQUIRED MATERIALS

Notes and documentation will be handed out by the teacher.

A Practical Handbook “Contemporary Dance History” by María Naranjo will be distributed in class or online.

REQUIREMENTS

Attendance and Participation

Consistent, prompt and focused participation is paramount to success in this class. Students are expected to arrive on time and be prepared for each class meeting. The three practical sessions can only be learned through experiencing them so one missed class can be detrimental to subsequent learning and progress. As a result, students are allowed only **one unexcused absence** in the practical part and **two unexcused absences** in the theoretical part.

Any unexcused absence(s) beyond two will result in a lowering of a student's grade (5% for each one).

In the case of any absences, it is necessary to bring an official justification. The only officially excused absences are those resulting from university trips and other school-related activities.

Two late arrivals or early departures from class (10 min) equal one absence.

If you miss class, it is your responsibility to ask classmates about missed material.

Active participation requires effort: just coming to class is not enough. I will keep track of your participation and motivation during in-class activities

Conduct and Attire

To ensure an optimal learning environment the student must be an active participant in the educational endeavor. The behaviors of each student impact not only his/her own learning, but the learning of their peers and the teaching of the professor. In order to facilitate an optimal learning environment, students will observe the following:

1. **Respect:** Treat others with respect in all situations.
2. **Diversity:** Embrace the diversity of others. Respect differing views shared by students or instructors, and politely share your own differing/similar opinions.
3. **Courtesy:** Acknowledge and respect your instructor as the expert. Do not talk during instructor-led portion of class, unless you raise your hand and are directed by the instructor. Pay attention to the professor's or your classmate's presentations by taking notes and keeping all non-related textbooks and nonclass related material off of your desk.
4. **Electronic devices:** During class, turn off cell phone (no cell phone sending or receiving of text or voice messages) and utilize computers only for class-related activities when permitted to turn them on.

In the practical part, a positive, open-minded attitude, integration of personal and general class corrections, consideration for others, measurable individual progress, and appropriateness of attire constitute 'A' work. Students are to wear comfortable clothing that fits closely to the body, is easy to move in, and does not restrict movement. No footwear will be allowed.

GRADING POLICY

- **Class Participation** – 10% (10 points)
- **Midterm Exam** – 20% (20 points). A written exam that will test the student's comprehension of the ideas taught in the class (general aspects of modern dance history and critical vocabulary)
- **Final Exam** – 10% (10 points). A written test that will focus on the list of themes and works treated in the class. Student will be required to know the works and to be able to compare them.

- **Final Dance Review** – 10% (10 points). A written dance review from a show.
- **Course work, short presentations and workshops** – 20% (20 points). Students will be expected to express personal opinions and reactions to the works studied in class, performances attended and to the videos and reading assignments.
- **Presentations, assignments or Performances** – 30% (30 points). One of the assignments will be a written paper of 3 pages analyzing one of the modern dance choreographies exposed during the classes. Detailed guidelines for this assignment will be provided at the beginning of term.

FORMAT INSTRUCTIONS FOR WRITTEN ASSIGNMENTS • The document should include the assignment number, your name and a title for the assignment. Your written assignment needs to be grammatically sound and proofread. All assignments need to be typed and printed. I will not accept handwritten documents under any circumstances. Name, Date & Title of the Assignment
 Margins: 1 inch (top, bottom, left and right) Font: Times New Roman, 12p font Line spacing: The whole document needs to be double spaced Length: 3 pages unless specified differently. Choose the information you are going to include so that it responds to the requirements of the assignment. Synthesize the information so that you are able to include everything you consider relevant.

At the end of the semester, all points obtained throughout the semester will be added together to produce a final grade of 100 points (1 point = 1 percent). The mid-term grade will be based on the points obtained up until that moment, and on the professor's assessment of the students' progress. The relation between final grades and points/ percent is as follows:

A	92 - 100%
A-	85 - 91%
B+	79 - 84%
B	71 - 78%
C+	63 - 70%
C	55 - 62%
C-	50 - 54%
D	40 - 49%
F	less than 40

DANCE STUDIO USE

You can use the dance studio to practice class material. It is in SIH, first floor and can be reserved for private use when no classes are scheduled in the space. To schedule this and check out a key please contact me in mpecesba@slu.edu.

CLASS OUTLINE (subject to change)

Week 1 (Jan 11)	First day of class. Introduction to the class. What is dance movement?. Participatory dance and theatrical dance. Other forms of dance. The beginnings of dance.
Week 2 (Jan 16, 18)	Dances before modern period. Ballet History. Early modern period. Social-cultural moment. Art Movements.
Week 3 (Jan 23, 25)	First generation American pioneers: Isadora Duncan, Loie Fuller, Ruth Saint Denis. Introduction to expressionist and early modern dance in Europe. Delsarte, Dalcroze, Laban
Week 4: (Jan 30, Fe 1)	Introduction to choreographic analysis and dance review. Continuation: Expressionist and early modern dance in Europe: Mary Wigman, Jooss etc.
Week 5 (Fe 6, 8)	Central modern period. Doris Humphrey, Horton, Katherine Dunham and Martha Graham. Dance Review.
Week 6 (Fe 13, 15)	Limon technique, Alwin Nikolais, Alvin Ailey. First practical workshop
Week 7 (Fe 20)	First Mid-term exam. February 20st.
Week 8 (Fe 27, Ma 1)	Choreographic analysis Popularization in America. Postmodernist and dance. Cunningham, Childs, Brown, Tharp...
Week 9 (Ma 6, 8)	European schools. Maurice Bejart, Pina Baush etc... Choreographic analysis
Week 10 (Ma 13, 15)	Ballanchine, Forsythe, Mc Gregor. Second practical workshop
Week 11 (Ma 20, 22)	Contemporary dance in Japan, India, Israel... Contact improvisation. Dance review.
Week 12 (Ma 27, 29)	EASTER BREAK
Week 13 (Ap 3, 5)	Dance review and analysis Modern Dance today-professional Companies. NDT, ABT, Royal Ballet...
Week 14 (Ap 10, 12)	Physical Theater. DV8. Third practical workshop
Week 15 (Ap 17, 19)	Dance Anatomy and body awareness. Dance injuries prevention
Week 16 (Ap 24, 26)	General review of the course
Week 17 (Ma 3)	Final exam : Dance review and analysis

Week 18 (Ma 9)	Final Exam Wednesday May 9 at 8.30 am
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STUDENTS WITH DISABILITIES:

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 230, send an e-mail to counselingcenter-madrid@slu.edu or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

ACADEMIC INTEGRITY POLICY:

University education is based on the notion of individual achievement within a creative and collaborative environment. A vital ingredient in order for learning to take place in this type of environment is academic integrity. The spirit of mutual trust and integrity which is necessary for the effectiveness of the University is violated by any dishonest behavior carried out when submitting for academic evaluation assignments and exams required for validation of the student's learning. Violations of academic integrity undermine the validity of the grades awarded to students for their individual achievement, take unfair advantage of fellow students, and fail to give credit to other individuals' creative achievements. Any violation of this policy will result in a F for the pertinent academic exercise. A detailed statement of the policy may be found at

http://spain.slu.edu/academics/academic_advising/docs/Academic_integrity.pdf

Examples of violations of academic integrity include the following:

- copying during an exam from another student's test paper;
- allowing another student to copy from one's own test paper;
- using a textbook, class notes, study aids, or any other unauthorized source of information on a closed-book examination;
- copying another student's assignment;
- allowing another student to copy one's own assignment;
- copying a passage or text directly from a book, encyclopedia, journal, or any other published material, or any electronic source, without indicating the source or without using a recognized style for citing sources;
- submitting identical or similar papers for credit in more than one course without prior permission from the course instructors;
- taking a test or writing a paper for another student;

- securing or supplying in advance a copy of an exam without the knowledge or consent of the instructor;
- falsifying or inventing any information, data or citation; presenting data that were not gathered in accordance with standard guidelines defining the appropriate methods for collecting or generating data and failing to include an accurate account of the method by which the data were gathered or collected.

Instances of the above violations or any other behavior which is a clear violation of academic integrity will be met with sanctions. These may include:

- a reduced or failing grade for the assignment or exam in question
- a reduced or failing grade for the course
- further disciplinary action by the university

TITLE IX:

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University. If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 (mmaruri@slu.edu; 915-54-5858 ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall (counselingcenter-madrid@slu.edu 915-54-5858 ext. 230) or Sinews

Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid (www.sinews.es; 91-700-1979) To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address:

<http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>.

ASSESSMENT:

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. Thus, copies of your work for this course, including exams, videos and papers may be kept on file for institutional research, assessment and accreditation purposes. If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

NOTE: We will try to go to see a live performance during the semester. The professor will give you more information.