

Semester at Sea, Course Syllabus
Colorado State University, Academic Partner

Voyage: Spring 2017

Discipline:

Course Number and Title: D110

Understanding Dance

Division: Lower

Faculty Name: Ehrlich

Semester Credit Hours: 3

Pre-requisites: (see CSU syllabus)

COURSE DESCRIPTION

This course, designed for non-dance majors, will invite students to examine dance as an integral part of ritual as well as a performance art. Essays from the textbook will be enhanced by lecture-demonstrations and field excursions, often in conjunction with Introduction to Theatre students. Many of our examples will be from “dance on screen,” but we will also draw on expertise among students and faculty on board, and intraport guest lecturers.

Understanding Dance involves a broad examination of dance to discuss historical frameworks, and fundamental questions such as: What is the nature of dance as a complex form of social, cultural, and creative means of expression? The class will include lecture/discussion, film viewings, field experiences, and simple dance movement experiences.

The central concern will be: how to research, and write about, dance traditions. Using chapters in our textbook, we will study issues related to dance: gender, disability, and the roles of technology. We will also contemplate the (assumed) differences between everyday movement and dance, and between improvised dance and choreographed movements. In addition to dances that originated in the West like ballet, modern dance, and ballroom dance, we will study such specific international dance forms as: Noh, kabuki, and butoh (Japan); several Chinese opera forms (Shanghai, Hong Kong), various forms of puppetry and dance (Vietnam, Myanmar/Burma), Bharat Natyam (India), dance and ritual (Africa), and Sufi mystical dance and popular belly dance (Morocco). In this way we will give equal time to important dance forms from the cultures we visit on the Spring 2017 voyage.

LEARNING OBJECTIVES

To familiarize ourselves with world dance traditions

To understand and discuss fundamental questions within the world of dance including:

What is the nature of dance? What is the value of dance as a social, cultural, and creative art form? What is a historical framework of dance in relationship to contemporary life?

To prepare for the port visits through studying dance from the host cultures

To appreciate the diversity of dance traditions

To find connecting threads

To explore how Western performance traditions were influenced by dance forms from around the world

To learn special vocabulary for writing about dance

To explore interactions between dance and other performance traditions (theatre, puppetry, music, etc.)

To gain some first-hand (corporeal) experience of dance (no background required). Through movement participation, to appreciate dance as a complex form of expression and activity.

REQUIRED TEXTBOOKS

Moving History/Dancing Cultures: A Dance History Reader, ed. Ann Dils and Ann Cooper Albright ("MHDC")

Various pdfs, mostly from the *International Encyclopedia of Dance*

TOPICAL OUTLINE OF COURSE

Depart Ensenada—January 5

A1—January 7: Introduction: Why we dance

Homework: MHDC introductory pages, pp. 2-16 (Cooper Albright, Jowitt, Acocella). Read pdf "What is going on in dance?"

A2— January 9: Viewing Non-Western Dance

Homework: Read pp. 30-43 (Sklar "Culturally Sensitive Approach", Keelunohomoku) "Ballet as a Form of Ethnic Dance." Read pdf about Hula

A3— January 11: View film: *Kumu Hula: Keepers of a Culture* (documentary, 85 min.)

Homework: Read MHDC pp. 114-127 Doolittle and Elton (Native American dance)
238-250 Udall (Hopi dance)

Honolulu—January 12

A4—January 14: Native American Dance

Homework: Read MHDC pp. 92-96 Albright ("Looking at World Dance")

A5—January 17:

Homework: Read MHDC pp. 67-86 Ness (“Dancing in the Field”) Japanese dance pdf (online)

No class January 19

A6—January 20:

Homework: Read MHDC pp. 376-383 Stein, (butō, _ and pp. 174-190 Lee, Van Zile (Korean dance)

A7—January 22: View film *Dōjōji* (Nohmai [Kanze performer, 2012] and animation by KAWAMOTO Kihachirō)

Kobe – January 24-28

Homework: Read Chinese dance essay (pdf)

A8—January 29: Chinese dance

View part of *Mao’s Last Dancer* Bruce Beresford, dir., 2009)

Homeowrk: Read Vietnamese dance essay (pdf)

Shanghai – January 31 – February 5

A9—February 6: Southeast Asian dance

Homework: Read MHDC pp. 232-237 Dils, Albright (“Historical Moments”), and 288-299 Daly (Isadora Duncan)

Ho Chi Minh City – February 8-12

A10—February 8: Early Western Dance

***Group presentation #1: Costume and dance**

Homework: Read pp. MHDC 103-113 Meduri (Bharat Natyam)

A11— February 15: Indian Dance

Homework: Read MHDC pp. 256-270 Desmond (Ruth St. Danis’s Radha) and pp. 389-403 Chatterjee (Chandralekha)

Read Myanmar dance essay (pdf)

A12— February 18: Myanmar dance and puppetry

Homework: Read Indian dance essay (pdf). Read pdf about Renoir (“The Dancer and the Danced”)

Rangoon – February 20-24
(Optional field experience: Burmese puppetry)

A13— February 25: MIDTERM

A14—February 27: View scenes from *The River (Le fleuve*, dir. Jean Renoir, 1951, set in India)

Cochin – March 1-6

A15— March 7: Modern dance (Western)

Look at pdf timeline of dance

Homework: Read pp. 362-367 (Merce Cunningham), pp. 44-55, 342-349 (male dancer)

A16—March 10: Modern dance (cont.)

View part of Norman McLaren's *Pas de deux*

Homework: Read pp. MHDC 300-306 Jowitz (Doris Humphrey), Siegel 307-316 (Martha Graham)

No Class – March 10

A17—March 11: View part of *Martha Graham: Dance on Film* (“Appalachian Spring”), and *Alvin Ailey* (“Cry” and “Revelations”)

Homework: Read African dance essay (pdf)

A18—March 16: African Dance

A19—March 18: Group presentation (Mask)

View film (part of documentary about African dance)

Cape Town—March 19-24

A20—March 23-6

Homework: Read Ghanaian dance essay (pdf)

No Class – March 25

A21—March 28: Preparation for field experience

View Norman McLaren's dance animation films: *Pas de deux* (13 min.) and *A Chairy Tale* (9 min.)

Tema – March 31-Apr. 3

March 31: FIELD EXPERIENCE: Lab ACRL2, with Jerry Dxokoto: Drumming and Dancing Workshop

A22—April 4 Middle Eastern dance (1)

Discuss Field Experience
Homework: Read MHDC pp. 128-135 Helland (Belly Dance), 136-143 van Nieuwkerk (Egyptian dance). Read pdf about Islam and Dance

A23—April 4: Middle Eastern Dance(2)
Homework: Read MHDC pp. 97-102 Bourgignon (Trance)
Read Moroccan dance essay (pdf)
Field Experience report due April 9

A24—April 7: View part of *Monsieur Ibrahim et les fleurs du Coran* (2004, 1hr. 35 min.)

Casablanca – April 9-April 13
Homework: Read pp. 218-227 Manning, Benson (Modern dance, Germany)

Study Day – April 14

A25 Final – April 15:

Arrive Hamburg—April 19

FIELD WORK

Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring HYPERLINK "http://www.semesteratsea.org/voyages/spring-2017/"](http://www.semesteratsea.org/voyages/spring-2017/) [2017 Courses and Field Class](#) page when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and will be developed and led by the instructor.

FIELD CLASS AND ASSIGNMENT: Attend the drumming and dance workshop led by Jerry Dzokoto. Full participation in all activities.

3-5 pp. Report will be due April 9. Guidelines will be distributed.

(2nd possible Field Assignment): Join the Intro to Theatre students at the Field Class in Myanmar (puppetry and dance).

METHODS OF EVALUATION / GRADING SCALE

GRADING

Participation: 15 points

Field Experience and Report: 15 points

Group Presentation: 20 points (Suggested topics: Costume, Gesture, Mask—each group decides the narrower focus)

Midterm: 20 points
Discussion Leader: 10 points
Final: 20 points

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

| <u>Excellent</u> | <u>Good</u> | <u>Satisfactory/Poor</u> | <u>Failing</u> |
|------------------|-------------|--------------------------|------------------|
| 97-100%: A+ | 87-89%: B+ | 77-79%: C+ | Less than 60%: F |
| 94-96%: A | 84-86%: B | 70-76%: C | |
| 90-93%: A- | 80-83%: B- | 60-69%: D | |

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than December 15, 2016 to academic@isevoyages.org.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative

commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS AND FILMS FOR THE LIBRARY

Please place on reserve: ENVISIONING DANCE ON FILM AND VIDEO (with DVD): Ed. Judy Mitoma (Routledge, 2002)

FILMS: Kumu Hula, The Short Exquisite Films of Kihachiro Kawamoto, The River (Renoir), Martha Graham: Dance on Film, Alvin Ailey, (African dance documentary), Monsieur Ibrahim (feature film), Mao's Last Dancer, Pas de deux (McLaren)

ELECTRONIC COURSE MATERIALS

Selected chapters from the International Encyclopedia of Dance: Japan, China, Vietnam, Myanmar, S. Africa, Ghana, Morocco. (pdfs)