

# Add Course Request

Submitted on: 2013-03-07 10:31:20

1. <b>COURSE SUBJECT</b>	DRAM
2. <b>COURSE NUMBER</b> (OR PROPOSED NUMBER)	1811
3. <b>COURSE TITLE</b>	Dance Appreciation
4. <b>INITIATING DEPARTMENT or UNIT</b>	Dramatic Arts
5. <b>NAME OF SUBMITTER</b>	Eva Gorbants
6. <b>PHONE of SUBMITTER</b>	Phone: +1 860 486 3016
7. <b>EMAIL of SUBMITTER</b>	Email: eva.gorbants@uconn.edu
8. <b>CONTACT PERSON</b>	Terry Reilly
9. <b>UNIT NUMBER of CONTACT PERSON (U-BOX)</b>	STAM
10. <b>PHONE of contact person</b>	Phone: 203-251-8507
11. <b>EMAIL of of contact person</b>	Email: terry.reilly@uconn.edu
12. Departmental Approval Date	11/12/2012
13. School/College Approval Date	03/01/2013
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2013
16. Offered before next printed catalog is distributed?	Yes
17. <b>General Education Content Area</b>	Content Area 1 Arts and Humanities
18. <b>General Education Skill Code (W/Q).</b> Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Summer Year: Every_Year
20. Sections	Sections Taught: 1 or 2 sec
21. Student Number	Students/Sections: 25 per sec
22. Clarification:	
23. <b>Number of Credits</b>	03 if VAR Min: Max: credits each term
24. <b>INSTRUCTIONAL PATTERN</b>	one 3 hour class per week

25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: none	
27. Is Instructor, Dept. Head or Unit <b>Consent Required?</b>	No
28. Permissions and Exclusions:	
29. Is this course <b>repeatable for credit?</b>	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. <b>Grading Basis</b>	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide <b>rationale</b> :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:  Other (specify): offered at the Stamford Campus	
34. Special Attributes:	
35. <b>REGIONAL CAMPUS AVAILABILITY:</b> This course will be taught at the Stamford Campus	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:  DRAM 1811 Dance Appreciation. Three credits. Overview of dance history, technique, and choreography based on lecture, discussion, films and practicum. No previous dance experience required.	
37. <b>RATIONALE FOR ACTION REQUESTED</b>  This course will present an in-depth look at dance – and by extension, music, theater, and the fine arts. It will add significant variety to the overall program at UCONN/Stamford, and is appropriate for the community in which the campus is based (a community that supports the arts). The course is appropriate for the 1000 level as it needs no pre-requisites, is a basic “overview,” and should be offered the same way that art and music appreciation courses are offered. Course will be capped at 25 students to allow for individual contact with instructor and proper assessment.	
38. <b>SYLLABUS:</b>  Online URL: ( <a href="https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1362670280-DANCE APPRECIATION syllabus.docx">https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1362670280-DANCE APPRECIATION syllabus.docx</a> )	
39. <b>Course Information: ALL General Education courses, including W and Q courses, MUST answer this question</b>  a. A brief (2-3 sentences) course description that includes course goals and learning objectives	

This course will approach the study of Dance Appreciation with a broad overview of dance history, technique, and choreography. Students will gain a heightened awareness of movement, an understanding of dance's basic elements and how a dance is created, and an understanding and appreciation of dance, aesthetics, and art overall, becoming knowledgeable audience members and advocates for the arts.

b. Course requirements: Specify exam formats, nature and scope of weekly reading assignments, nature and scope of writing assignments, problem sets, etc.

1. This class requires active, engaged and consistent participation; therefore participation in class discussions and in studio sessions (or "labs") is MANDATORY. The course does not assume any prior knowledge of dance techniques, and the lab portion of the course will be structured to accommodate students of all experience levels. Brief written assignments (one paragraph) will be assigned in answer to questions on readings from course texts, bibliography, and current articles and reviews. "Pop" quizzes will also be given and included in this part of the grade. (50%)
2. A review of a live performance or a specific film seen in class and assigned for this purpose by the instructor (2-3 pages). This paper will be due on Session 9. (5%)
3. A term paper, 8-10 pages in length, on a topic TO BE ASSIGNED BY THE INSTRUCTOR due on Session 13.

OR

A movement project (choreographed study) to be performed in class, with a written journal of the student's creative process. (Only students who have a minimum of a "B" midterm grade will be allowed to choose this option.) (15%)

4. Final Examination (30%)

c. List the major themes, issues, topics, etc., to be covered.

1. The Basics of Choreography
2. Steps, the vocabulary of dance: The origin of concert dance steps seen through folk dances from around the world
3. The Birth of Ballet (brief overview), the Romantic Ballet: Giselle
4. Petipa and The Classical Ballet
5. Revolution (Diaghilev)
6. The Birth of Modern Dance
7. Dance as Political Statement: Kurt Jooss' The Green Table
8. George Balanchine
9. The 20th Century Story Ballet as seen through three versions of Prokofiev's Romeo & Juliet (choreographed by Kenneth MacMillan--1966, Rudolf Nureyev--1978, Angelin Preljocaj--1990), & Leonard Bernstein's West Side Story (Jerome Robbins--1957)
10. Post-Modern Dance
11. The Musical Theater
12. The African-American Experience
13. Contemporary Dance
14. Dance & Technology

If this is an existing general education course, please specify how the revisions will affect the way in which the course fulfills the requirements N/A

**40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question**

The purpose of general education is to ensure that all University of Connecticut undergraduate students become articulate and acquire intellectual breadth and versatility, critical judgment, moral sensitivity, awareness of their era and society, consciousness of the diversity of human culture and experience, and a working understanding of the processes by which they can continue to acquire and use knowledge. It is vital to the accomplishment of the University's mission that a balance between professional and general education be established and maintained in which each is complementary to and compatible with the other.

Students will become articulate and acquire intellectual breadth and versatility through the study of dance history, rudimentary instruction of different dance techniques (ballet, modern dance, jazz, tap, folk dance), and videos/performances of the works of different choreographers through the ages. Students will be exposed to how other artists were drawn into important collaborations with choreographers (such as the composer Peter Tchaikovsky with choreographer Marius Petipa, Igor Stravinsky with George Balanchine, and the Diaghilev production of *Parade*, a 1917 work that brought together Léonide Massine, Pablo Picasso, Jean Cocteau, and Erik Satie) that enlarged not only the dance repertoire, but the repertoires of the other arts as well. Students will develop critical judgment through the viewing of dance works, and writing of reviews of said works. They will gain an awareness of their era and society through studying how dance is used today (including computer choreography, television, the internet, and in films). They will gain consciousness of the diversity of human culture and experience through classes in folk dance from around the world, and the birth of tap dance (a merger of English-Irish step dancing with African dance -- on the slave ships coming to America). Students will obtain a working understanding of the processes by which they can continue to acquire and use knowledge by learning to create their own dances. In watching the dances of others and by deconstructing those dances and seeing how they were made, students will gain an understanding and appreciation of the creative process.

**41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria**

**a. Arts and Humanities:**

As the Gen Ed description states that "the primary modes of exploration and inquiry within the Arts and Humanities are historical, critical and aesthetic" I will explain how my Dance Appreciation course deals with these three areas.

Historical: This course will provide a broad overview of Dance History, and the historical context in which it was occurring. The dance critic and writer, Walter Sorell, once wrote, "The greatest artists of all times are able to reach us across many centuries only because -- whatever their theme has been -- they created it out of the spirit of their own time." This course will show dance's interaction with other art forms -- from the collaborations of great artists (Picasso, Stravinsky, Nijinsky, Massine, Balanchine, Cocteau, Satie, Bakst, etc.), put together by the great impresario Sergei Diaghilev, to today's multi-media works, and computer choreography. It will demonstrate the extraordinary contribution of American women in the arts (Isadora Duncan, Loie Fuller, Ruth St. Denis), at the birth point of the "new woman" -- and there were no better examples in European and American culture than these dancers. It will show the way that history threw together elements that became dance forms (for example when African slaves and

English/Irish crewmen on slave ships interacted in ways that developed into American tap dance). And the course will demonstrate the ways that technology is becoming the \"paint & canvas\" of our own time.

Critical: Students will be required to read appropriate texts, write term papers, and write reviews of dance works seen in videos shown in class and in live performance (if possible). Art is subjective – there are no “rights” and “wrongs,” so students will learn to think for themselves, and form their own opinions.

Aesthetic: Students will have the opportunity of seeing some of the most beautiful and significant dance works ever created. This will nurture and develop their sense of aesthetics. This is what dance, and what art are really about – reaching the souls and hearts of human beings, enriching our lives, transporting us to a higher place, showing us the very best of what man can be.

b. **Social Sciences:**

c. **Science and Technology:**

i. **Laboratory:**

d. **Diversity and Multiculturalism:**

43. **International:**

e. **Q course:**

f. **W course:**

#### 42. **RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed  
NO

If NO, please explain why and what resources are required to offer the course.

The Department of Dramatic Arts and the School of Fine Arts, based on the Storrs Campus, currently does not have resources to offer this course. The Stamford Campus, which is where this course will be housed currently does have the resources to offer the course.

#### 43. **SUPPLEMENTARY INFORMATION:**

##### **ADMIN COMMENT:**

Senate approved CA1 11.11.13. Senate approved new course 4.29.2013. CA1 approval on C&C docket for fall 2013 // ApprGEOC\_032613KCP. NewCA1\_030713AP.

#### **DANCE APPRECIATION:**

##### **An introduction to dance and its interrelationships with other art forms**

**DRAM1811: Dance Appreciation**

**Instructor: Felice Lesser**

Fall 2013

Day/time: TBA

Room: TBA

fldtny@aol.com

Phone: (212) 594-3388

Office/hours: TBA

### Course Description:

This course will approach the study of Dance Appreciation with a broad overview of dance history, technique, and choreography. Students will gain a heightened awareness of movement, an understanding of dance's basic elements and how a dance is created, and an understanding and appreciation of dance, aesthetics, and art overall, becoming knowledgeable audience members and advocates for the arts. No previous dance experience required.

### Course Texts:

Anderson, Jack. Ballet & Modern Dance: A Concise History. Princeton: Princeton Book Publishers, 1992.

Sorell, Walter. Dance In Its Time. Garden City: Anchor Press/Doubleday, 1981.

Readings: assigned by the Instructor

### Course Requirements

1. This class requires active, engaged and consistent participation; therefore participation in class discussion and in studio sessions ("labs") is MANDATORY. Appropriate dress, which allows for freedom of movement (leotard and tights, sweatpants, etc.), is required for the lab sessions. The course does not assume any prior knowledge of dance techniques, and the lab portion of the course will be structured to accommodate students of all experience levels. Brief written assignments (one paragraph) in response to questions assigned from required readings. "Pop quizzes" will also be given and included in this part of the grade. **(50%)**

2. A review (2-3 pages) of a live performance or a specific film seen in class, as assigned by the instructor. This paper is due on Session 9. **(5%)**

3. A term paper, 8-10 pages in length, on a topic TO BE ASSIGNED BY THE INSTRUCTOR, due on Session 13. (Specific instructions for this paper can be found at the end of this syllabus.)

OR

A movement project (choreographed study) to be performed in class, with a written journal of the student's creative process. (Only students who have a minimum of a "B" midterm grade will be allowed to choose this option. Specific instructions for this paper can be found at the end of this syllabus.)

**(15%)**

#### 4. Final Examination (30%)

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##### Additional Requirements:

1. All papers MUST be typed. No handwritten work will be accepted.
2. All assignments are due on the dates noted above. Late papers will be penalized half a grade for each week late. If sources are used in any papers, THEY MUST BE IDENTIFIED AND PROPERLY CITED. WIKIPEDIA IS NOT TO BE USED AS A SOURCE UNDER ANY CIRCUMSTANCE!
3. Cellphones, PDAs, computers, recording devices, and other electronic devices are NOT ALLOWED in the classroom.
4. STUDENTS WHO ARRIVE MORE THAN FIVE (5) MINUTES AFTER THE CLASS HAS STARTED, OR WHO LEAVE MORE THAN FIVE (5) MINUTES BEFORE THE CLASS HAS ENDED WILL BE CONSIDERED "ABSENT," AND WILL NOT RECEIVE CREDIT FOR PARTICIPATION FOR THAT SESSION.
5. If you miss a class it is MANDATORY that the class be made up. Students must take responsibility to contact the instructor to find out how to make up the class.
6. In the event of extended illness or emergencies please contact the instructor.

##### Grade calculation

Following University standards, the final letter grade for all students enrolled in the course will be calculated as follows:

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82

C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and lower

ADDITIONAL INFORMATION:

“Field Trips” to Performances and Special Events: We may reserve tickets to NYC and Stamford dance performances. While attendance is not compulsory, it is highly recommended that students attend as many performances as possible, as the works seen will be discussed in class. We will get extra tickets if you need them for friends and relatives. ALL TICKETS MUST BE PAID FOR IN ADVANCE, ON THE DATE ANNOUNCED IN CLASS. THERE WILL BE NO REFUNDS FOR CANCELLATIONS. We may also be able to observe rehearsals and classes arranged by the instructor. These are very special opportunities, and participation will be limited, based on studio capacity. You must arrive early, and may not leave the studio until the class or rehearsal is finished. NO EXCEPTIONS!!



**Dance Appreciation:**

**An introduction to dance and its interrelationships with other art forms**

**Instructor: Felice Lesser**

The painter employs color and perspective; the sculptor, three-dimensions; the composer, melody, harmony, and rhythm; the playwright, plot and characterization. Choreographers use all these tools in addition to their primary one -- moving bodies through space in a period of time. Because a dance work concerns itself not only with dance, but with music, art, theater, set design, costumes, lighting,

technology (and often the choreographer's reflections on what is occurring in the world), creating dance for the stage is a completely interdisciplinary experience.

### **Session 1: The Basics of Choreography**

Class format: Lecture/Lab: dance composition class

Assigned Readings: Lesser: "Analyzing Dance"

### **Session 2: Steps, the vocabulary of dance: The origin of concert dance steps seen through folk dances from around the world**

Class format: Lab: folk dance class

Assigned Readings: Anderson, Chapters 1, 2

### **Session 3: The Birth of Ballet (brief overview), the Romantic Ballet: *Giselle***

Class format: Lecture/Videos--A look at the interpretations of different ballerinas in the role of "Giselle" including Natalia Makarova, Carla Fracci, Galina Ulanova and others/Lab: ballet class

Assigned Readings: Anderson, Chapter 5

Sorell, pp. 209-250

Greskovic: Part IV, The Famous Ballets, Chapter 5 *Giselle*

### **Session 4: Petipa and The Classical Ballet: *Swan Lake* (with Lev Ivanov), *Le Corsaire*, *La Bayadere*, *Don Quixote*, *The Nutcracker*, etc.**

Class format: Lecture/Videos: *Swan Lake* (with Lev Ivanov), *Le Corsaire*, *La Bayadere*, *Don Quixote*, *The Nutcracker*, etc./Lab: ballet class

Assigned Readings: Anderson, Chapter 6

Sorell, pp. 251-294

Greskovic: Part I, The History of Ballet, Chapter 7, Grand Pa Petipa and His Empire, and Part IV, The Famous Ballets, Chapter 2 *Swan Lake*

## **Session 5: Revolution**

Class format: Lecture/Videos: *Le Sacre du Printemps*, *The Dying Swan*, *Petrouchka*, *L'Après Midi d'un Faune*, *Le Spectre de la Rose*

Assigned Readings: Anderson, Chapter 7, photos between pages 119-120

Sorell, pp. 347-374

Greskovic, Part I, The History of Ballet, Chapter 9: Diaghilev Does Paris and Part IV, The Famous Ballets, Chapter 10

## **Session 6: The Birth of Modern Dance (Loie Fuller, Ruth St. Denis, Isadora Duncan), and the next generation (Martha Graham, Doris Humphrey, José Limon, Ted Shawn, etc.)**

Class format: Lecture/Videos: *Errand Into the Maze*, *The Moor's Pavane*./Lab: Graham-based modern technique

Assigned Readings: Anderson, Chapter 9

Sorell, pp. 297-343, 385-392

*Edith Hamilton's Mythology*, pp. 150-152 ("Theseus & the Minotaur")

Shakespeare *Othello*

## **Session 7: Dance as Political Statement: Kurt Jooss' The Green Table**

Class format: Lecture/Video: *The Green Table*/Guest Speaker: Dr. Joel Blatt, Associate Professor of History, UCONN

Assigned Readings: Sorell, pp. 382-385

## **Session 8: George Balanchine**

Class format: Lecture/Videos

Assigned Readings: Anderson, Chapter 8

Sorell, pp. 392-396

Greskovic, Part I, Chapters 12 & 18

**Session 9: The 20th Century Story Ballet as seen through three versions of Prokofiev's *Romeo & Juliet* (choreographed by Kenneth MacMillan--1966, Rudolf Nureyev--1978, Angelin Preljocaj--1990), & Leonard Bernstein's *West Side Story* (Jerome Robbins--1957)**

Class format: Lecture/Videos

Assigned Readings: Greskovic, Chapter 12

Shakespeare, *Romeo & Juliet*

FILM OR PERFORMANCE REVIEW DUE

**Session 10: Post-Modern Dance**

Class format: Lecture/Videos/Possible Guest Artists and/or technique class

Assigned Readings: Sorell, pp. 405-419, 422-423

Anderson, p. 201

**Session 11: The Musical Theater**

Class format: Lecture/Videos: excerpts from *Chicago*, *Oklahoma*, etc. /Lab: jazz class

The development of a uniquely American form of music -- jazz -- contributed to the flowering of a style of dance, which lent itself well to popular culture and musical theater. In particular, we will take a look at the interdisciplinary collaboration that goes into the making of a Broadway show.

Assigned Readings: Ames, Chapter 3: An American Tap-estry

Sorell, pp. 419-420

**Session 12: The African-American Experience**

Class format: Lecture/Videos/Possible African Dance Class taught by guest artist

**Session 13: Contemporary Dance**

Class format: Lecture/Videos/Possible Guest Artists and/or technique class

## **Session 14: Dance & Technology**

Class format: 1. Movement Project Presentations

2. Lecture/Lab: dance animation software/projected video demonstration

Assigned Readings: Sorell, pp. 398-405

FINAL PAPER DUE

FINAL MOVEMENT PROJECTS/JOURNALS DUE

## **Session 15: FINAL EXAM MOVEMENT PROJECTS (CHOREOGRAPHY)**

1. You will be divided into groups consisting of one “choreographer” and several dancers.
2. Each group will be responsible for as many movement studies as there are people in the group, each choreographed by a different person. (i.e. If there are 4 people in your group, you must present 4 different studies, each study choreographed by someone else.)
3. There must be EQUAL REHEARSAL TIME for each choreographer, so DO NOT CHOOSE TO DO A MOVEMENT PROJECT UNLESS YOU ARE WILLING TO ATTEND REHEARSALS FOR EACH AND EVERY CHOREOGRAPHER’S PROJECT! IF ANY CHOREOGRAPHER DOES NOT GET EQUAL REHEARSAL TIME, EVERYONE IN THAT GROUP WILL FAIL THE PROJECT. DANCERS MUST ATTEND ALL REHEARSALS FOR WHICH THEY ARE SCHEDULED. IF THEY DO NOT, THE CHOREOGRAPHER HAS THE RIGHT TO TAKE ONE OF THEIR OWN CHOREOGRAPHIC REHEARSALS.
4. A rehearsal schedule MUST be submitted on SESSION 8, with all choreographers represented on the schedule. NO EXCEPTIONS. If I do not receive this schedule on this date, you will be switched into the “term paper” group.

### **THE PROJECT**

1. All choreographers will choreograph a one-minute work to music of your own choosing. Choreographers are responsible for securing space, a CD player, etc. for their own rehearsals.
2. You may use any style or idiom of dance you wish (ballet, modern, jazz, etc.) but MAY NOT use any dangerous moves that untrained people cannot do.
3. You need to demonstrate the following in your studies:

- a. a short plot, story, or idea that is developed in the work
- b. at least one item (more if you wish) from EACH of the following categories:
  1. unison/canon/repetition
  2. form (AB, ABA, Theme & Variations, rondeau)
  3. changes of patterns
  4. different levels/strong and weak areas of the stage/symmetry & asymmetry

4. Each choreographer must keep a journal of his or her process in choreographing this piece. The journal will be handed in on the date of your group's performances.

## **TERM PAPER**

Students who choose to write a term paper will read the Shakespeare play, *Romeo and Juliet* and watch the videotape (on reserve in the library) of Kenneth MacMillan's ballet *Romeo and Juliet*. (It is approximately 2 1/2 hours long.)

Then they will write a paper comparing and contrasting the two works, describing them both.

Use the following questions as a guide. (And keep in mind Balanchine's quote: "There are no mother-in-laws in the ballet.")

1. How does the Shakespeare play differ from the ballet? (i.e. What is included in the play, that is left out in the ballet? And why? (i.e. How is Romeo "invited" to the Capulet's ball in the play? Does this happen in the ballet?)
2. What is the structure of the ballet? How does MacMillan differ from Shakespeare in the way he tells the story?
3. What does MacMillan do to flesh out his characters in movement (in particular Juliet and Mercutio)?
4. Who are MacMillan's characters? Are they included in Shakespeare's work, and vice versa? (For instance, what function do the harlots serve in the ballet? Are they in the play? Talk about Gregory and Sampson in the play and what happens to them in the ballet. How is Juliet's father different in the play and in the ballet? Who is Rosaline, and how does she appear in each work?)