University Studies
Cluster Course Addition
Adding a previously unapproved course to a cluster

Request that TA 361 become part of the Popular Culture Cluster

PROPOSING FACULTY (Name, signature, and department)

Judy Patton, TA

1. THE COURSE

A. COURSE TITLE, NUMBER, AND CATALOG DESCRIPTION

TA 361 Contemporary Dance 1920 to Present
Historical foundations for the development of current dance forms. Contemporary
dance styles and theories will be studied via lectures and videos, field trips to
exhibits and concerts.

B. DEVELOPMENT
Is the course based upon an existing course, or is it a new course under
development?

This is a new course.

C. AVAILABILITY
With what regularity has the course been—or will the course be—offered?

The course will be offered every other year.

D. PREREQUISITES
List any course prerequisites beyond the cluster Sophomore Inquiry course.

Upper Division standing
2. COURSE OUTLINE.
Provide a detailed outline of the proposed course, also including its preliminary reading list, and the name(s) of instructor(s) committed to teaching the course.

See attached.

3. GENERAL EDUCATION GOALS.

A. COURSE CONTENT & SUITABILITY FOR CLUSTER
Discuss the course content in relationship to the thematic focus of the cluster.

Dance, and in particular, modern dance has always straddled the line between high art and popular culture. As a form, it draws from both sides to create its view of contemporary society. Modern dance’s raison d’etre is experimentation and the development of individual views of what dance can be and can say. It began as a reaction against the ballet pedagogy and aesthetic and has now drawn ballet into its oeuvre. Modern dance is now prevalent on Broadway taking a central role in new productions such as Twyla Tharp’s “Movin,” a collaboration with Billy Joel. Tharp broke the ballet mold with her now famous, “Deuce Coupe,” choreographed to the Beach Boys. As students study the form and its development, a key theme will be the link between the changes in the form and what is happening in popular culture.

B. UNST GOALS
Indicate what materials and assignments will address those University Studies goals appropriate to the course content and cluster theme (the goals are Inquiry and Critical Thinking, Communication, Diversity of Human Experience, and Ethical Issues & Social Responsibility).

Inquiry and critical thinking
Students will investigate a style or individual artist through a research project. They will practice the methodologies of dance historians and researchers. This assignment will build on the research practices begun in Freshman Inquiry (or at another institution). Student taking the course for the Popular Culture Cluster will be asked to choose a question, style or artist that has strong connections to popular culture.

In addition, class discussions and written reflections and evaluations of dance performances, live or on tape, demand critical thinking – description, analysis,
interpretation and evaluation. Students will be asked to give evidence from the works to validate their views.

**Communication**
The course will be writing intensive. Students will keep reflective journals and expand on and make formal essays from two of their entries on performances seen. They will also write research papers.

Also, students will present on their research topics and findings working on oral presentation. They can choose to work in groups on the research and will engage in peer review. Working in groups productively will be addressed in class.

**Diversity of Human Experience**
Part of the Diversity goal is an understanding of differences of cultural perspectives. The form has changed with each political and social upheaval. Dance is about individual vision. It is a form brought into being largely by women but financially controlled by men. Inherent in its history are issues of feminism, race and ethnicity. As students read about and discuss its development, they will engage in questions on African-American artists, women artists, Hispanic artists and their struggles and successes. These struggles continue today and are very much a part of popular culture.

**Ethical Issues and Social Responsibility**
Art, and particularly modern dance, in the US is not well supported. To a great extent it exists through philanthropy which is typically difficult to depend on and conservative in its aesthetic. The course will address the value of dance as an art form, its difficulties with support and to what extent art is a responsibility of individual citizens or of the government, why or why not.

**C. CLASSROOM ENVIRONMENT**
Discuss the teaching strategies employed in the course and how they articulate with the student-centered, active-learning strategies characteristic of University Studies courses.

The class will be experientially driven. Lectures will be integrated with small and large group discussion. Students will present their research and peer review each other’s written assignments as part of the improvement of writing and using a writing process. The course will employ visual, oral, written and kinesthetic learning as regular learning strategies.
PROPOSING FACULTY: Judy Patton

COURSE TITLE AND NUMBER:
TA 362 Contemporary Dance 1920 to Present

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OBTAIN CHAIR AND CLUSTER COORDINATOR SIGNATURES
BEFORE SUBMITTING TO UNIVERSITY STUDIES OFFICE

DEPARTMENT CHAIR:                DATE: 11/27/06

CLUSTER COORDINATOR:              DATE:

All changes to Clusters must be approved by PSU’s Senate Curriculum Committee.

THE ORIGINAL + 12 COPIES OF THE PROPOSAL
MUST BE RECEIVED AT UNIVERSITY STUDIES (CH 163)
BY NOVEMBER 3, 2006

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COURSE APPROVED FOR CLUSTER INCLUSION

CHAIR, CLUSTER COORDINATORS:       DATE: 11/28/06

CHAIR, UNST COMMITTEE:              DATE: 01/09/07
TA 362 Contemporary Dance 1920 to the Present

Historical foundations for the development of current dance forms. Contemporary dance styles and theories will be studied via lectures and videos, field trips to exhibits and concerts.

TEXTS


Course Objectives: The primary objective of this course is to introduce dance students to the innovators, dancers and choreographers who shaped the development of dance in 20th and 21st centuries with a focus on America and to introduce students to the aesthetic sensibilities inherent in dance, based on the notion that dance embodies a way of moving, thinking, feeling, and being in the world that is unique to this art form. Specific artists and schools of thought will be introduced and compared to demonstrate that there is a wide range of aesthetic points of view within the dance community, but that there are also basic principles that are foundational.

Outcomes

1. To develop critical thinking and writing skills as they related to dance history.

2. To understand the trends and developments as well as prime movers of dance in the 20th and 21st centuries.

3. To develop the ability to describe, in writing and discussions, certain aims and methods of artistic and intellectual expression in dance.

4. To demonstrate, in writing, an understanding of dance as an expression of culture in the twentieth/twenty-first centuries.

5. To demonstrate, in writing and discussion, an understanding of and sensitivity toward both Western European and African-American influences on the development of modern dance in America.

6. To demonstrate, in writing and discussion, the importance of dance as an expression of self-understanding.
Topical Outline

Week 1

1. Introduction, class overview
   a. Overview of Dance History, examination of cultural, aesthetic, contextual analysis of dance
      How to analyze a dance's form, content, movement technique

2. Setting the Context: Classicism, Romanticism, Modernism
   a. 19th Century Romantic Ballet: Form, Narrative, and Ideology
      La Sylphide & Giselle

Week 2

1. Innovations in Ballet in the 20th Century
   b. Age of Astonishment/Fokine, Diaghilev and the Ballet Russe
   c. Balanchine and American Ballet

Week 3 - 5

1. Modern Dance Pioneers & Innovators
   d. Ruth St. Denis/ Ted Shawn: From Sacred Dance to Jacobs Pillow
   e. The Pioneers
      i. Martha Graham
      ii. German Modern Dance
         Hanya Holm, Mary Wigman, Dore Hoyer
      iii. Doris Humphrey, Charles Weidman and Jose Limon
   f. Black Dance in America: Katherine Dunham, Pearl Primus, Alvin Ailey
   g. An American Iconoclast: Merce Cunningham
   h. Dance/Theatre/Artist: Alvin Nikolais

Week 6- 8

1. Post-Modern Dance
   i. Judson Memorial Church
   j. Contact Improvisation: Steve Paxton
   k. The Grand Union
   l. Dance/Theatre/Music
      Meredith Monk
   m. Twyla Tharp
   n. Trisha Brown
   o. Mark Morris
Week 9 – 10

1. Next Wave Choreographers

    p. Urban Bush Women: Jowale Willa Jo Zollar
    q. Eiko & Koma: Cross Cultural Identities
    r. Bill T. Jones: Text & Movement
    s. European Dance—Pascale Rioult, Wien & Pina Bausch, Netherlands
        Dance: Jiri Kylian, Wim Vanderkybus, Maguy Marin.
    t. Canada: La, La, La, Human Steps, O Vertigo
    u. Japan: Sankai Juku, Butoh

Assignments

1. Journal
   a. Weekly reflections on class, descriptions of dances viewed in class and outside
2. Essays (3)
   a. developments of reflections in the journal of dance viewed in class
3. Live performance descriptions and critiques (2)
4. Research paper/project
   a. Papers will be presented in class as well as in formal papers

Grading

Attendance/participation 25%
Assignments

Journal 20%
Essays 15%
Performance critiques 10%
Research paper 20%
Paper presentation 10%