

Bergen Community College
Division of Arts, Humanities & Wellness
Department of the Performing Arts

Course Syllabus

Modern Dance DAN-103

Date of Most Recent Syllabus Revision: August 19th, 2019
Course Typically Offered: Fall ___ Spring ___ Every Semester X Other ___
Syllabus last reviewed by: BCC General Education Committee _____
Curriculum Committee _____

Basic Information About Course and Instructor

Semester and Year: Fall 2019
Course and Section Number: DAN-103
Meeting Times and Locations:
Instructor:
Phone:
Email:

Department Campus Location: West Hall 225
Departmental Secretary: Barbara Bliss
Office Hours: by appointment

Department Campus Phone: (201) 447-7143
Department Email: bbliss@bergen.edu

Course Description

Modern Dance explores the mind and body as a creative instrument. Its history is based on individual and authentic voices of choreographers and creative voices from the 20th Century to the present day, including exposure to Duncan, Humphrey, Graham, Limon, Cunningham, Ailey, Nikolais, Louis, and other contemporary vocabularies of movement. The movement lab includes weekly technique and improvisation classes, as well as introduction to choreography. Individual creativity and expression are encouraged. 2 labs, 1 credit

No prerequisites and/or co-requisites.

Student Learning Objectives: As a result of meeting the requirements of this course, students will

1. Gain knowledge in various Modern Dance techniques and styles (i.e., Graham, Horton, Limon, Ailey, Nikolais, Louis et al) in order to further develop the student's individual creative voice.
2. Demonstrate their acquired knowledge of and ability to utilize the unique aspects of modern dance (i.e., tempo, movement range, time, space, shape, motion, rhythmic structures, dynamic accents, spatial awareness, creative and authentic movement, improvisation, choreography, and performance skills).
3. Demonstrate their acquired knowledge of and/or ability to use the specific elements from the German School of Modern Dance, specifically the Holm/Nikolais/Louis tradition (including the terminology, N/L's contribution to modern dance vocabulary and history, the fundamental movement principles inherent to N/L technique, and related creative movement fundamentals of improvisation, choreography, music composition, and lighting design as influenced by the N/L tradition).
4. Gain awareness and understanding of the aesthetic, visceral, and physical benefits derived from training in specific techniques, with emphasis on totality of movement and aesthetics.
5. Develop and improve their individual dance technique, and improvisation, composition, and performance skills while becoming technically fluent in the basic modern dance vocabulary specific to the various modern dance choreographers.
6. Research a prominent modern dance choreographer and write a biographical paper.
7. Attend two (2) performances: the Ars Electronica/Nova concert held in the Ciccone Theater (date TBA) and an off-campus performance (approved by the instructor) and write a performance reaction/review paper in response to each.

Student Learning Outcome Assessments: In support of the above-mentioned goals, each student will be assessed as follows

1. Through consistent attendance, active participation in class warm-up, movement exercises, in-class discussions, and weekly dance solo assignments, students will demonstrate their knowledge of and ability to perform the warm-up and the basic body positions and movements/choreography learned.

2. Through active participation in class exercises and assignments, and weekly solo presentations, students will demonstrate their understanding of and ability to perform fundamental modern dance elements of tempo, movement range, rhythmic structures, dynamic accents, spatial awareness, creativity in movement, and improvisational, choreographic, and performance skills.

3. Through consistent attendance, active movement participation, reading, researching, video viewing, participating in in-class discussions, and writing assignments, students will demonstrate their acquired knowledge and vocabulary, and developing skills in Modern dance.

4. Through consistent attendance, active participation in all in-class and homework movement assignments, and viewing of peer and professional dance-work (live, online, DVD, etc..) students will gain awareness and understanding of the aesthetic, visceral, and physical benefits derived from Modern dance history and training.

5. Through consistent attendance and active participation in in-class studio work and completing out-of-class movement assignments, students will develop and improve their individual dance technique and improvisational, choreographic, and performance skills, simultaneously building their fluency in the basic modern dance vocabulary specific to various modern dance traditions.

6. Through a written biographical paper, students will demonstrate their research and knowledge of a prominent modern dance choreographer and/or pioneer. Students will be required to present and read their paper aloud to enhance public speaking and workplace readiness skills.

7. Through verbal discussion and written submission, students will discuss their experience attending and personal reviews of the Ars Nova/Electronica concert and the off-campus performance.

Course Content

Modern Dance – This course is designed to introduce students to the basic principles and vocabulary of Modern Dance pioneers, such as Duncan, Humphrey, Graham, Limon, Cunningham, Ailey, Nikolais, Louis, and other contemporary vocabularies of movement. Technique warm-up vocabulary is rooted in the Nikolais/Louis Technique, which includes derivative Pilates and Yoga principles of opposition and muscular engagement. During weekly technique classes, students will develop an understanding of the art form, technique, and the philosophy behind this unique approach, which is rooted in abstraction. Students will explore aspects of space, time, shape, motion, tempo, range of movement, rhythm, and dynamics as they come to appreciate the body as an expressive instrument. They will also achieve the

physical, neuromuscular, philosophical, musical, and historical benefits that the art form offers. Aesthetics and authentic movement vocabulary will be emphasized.

Technological Literacy

Technological literacy and/or information literacy is a key component to this course. Students will be encouraged and required to view video clips online as well as through the BCC Library's Dance Data Base.

Course Texts and/or Other Study Materials

Required: No text is required for this course.

Supplemental:

Albright, Anne Cooper & Gere, David. *Taken By Surprise, A Dance Improvisation Reader*.

Middletown, Connecticut: Wesleyan University Press, 2003.

Blom, Lynne Anne & Chaplin, L. Tarin. *The Intimate Act of Choreography*. Pittsburgh,

Pennsylvania: University of Pittsburgh Press, 1982.

Franklin, Eric. *Dynamic Alignment Through Imagery*. Champaign, Illinois: Human Kinetics, 1996.

Haas, Jackie Greene. *Dance Anatomy*. Champaign, Illinois: Human Kinetics, 2010.

Hanna, Judith Lynne. *To Dance Is Human, A Theory of Nonverbal Communication*. Chicago and

London: The University of Chicago Press, 1987.

Humphrey, Doris. *The Art of Making Dances*. Princeton, New Jersey: A Dance Horizons Book

Princeton Book Company, 1987.

Kaltenbrunner, Thomas. *Contact Improvisation*. Oxford: Meyer & Meyer Sport, 2004.

Kassing, Gayle. *History of Dance, An Interactive Arts Approach*. Champaign, Illinois: Human Kinetics, 2007.

Lihs, Harriet. *Appreciating Dance 4th edition A Guide to the World's Liveliest Art*. Hightstown, New Jersey: Princeton Book Company, 2009.

Louis, Murray. *Inside Dance; Essays by Murray Louis*. St. Martins Press 1st Edition. 1980.

Madson, Patricia Ryan. *Improv Wisdom, Don't Prepare, Just Show Up*. New York, New York: Bell Tower, 2005.

Morgenroth, Joyce. *Dance Improvisations*. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1987.

Nachmanovitch, Stephen. *Free Play, Improvisations in Life and Art*. New York, New York: Penguin Putnam, Inc., 1990.

Taylor, Jim & Taylor, Ceci. *Psychology of Dance*. Champaign, Illinois: Human Kinetics, 1995.

Scheff, Helene, Sprague, Marty, MrGreevy Nichols, Susan. *Exploring Dance Forms and Styles, A Guide to Concert, World, Social, and Historical Dance*. Champaign, Illinois: Human Kinetics, 2010.

Smith-Autard, Jacqueline M. *Dance Composition sixth edition*. London: Methuen Drama A&C Black, 2010.

Tharp, Twyla. *Twyla Tharp The Creative Habit Learn It and Use It For Life*. New York, New York: Simon & Schuster Paperbacks, 2003.

Backstage Magazine

Dance Magazine

Dance Teacher Magazine

The New York Times

Additional articles may be handed out in class by the instructor periodically.

Technological: YouTube.com, various DVDs of dance performances and documentaries

Grading Policy

The final grade in this course will be determined by a student's overall mastery of the subject matter as evidenced by attendance/active participation in class (including bringing in weekly articles on dance), Ars Nova/Electronica performance reaction paper, and a biographical research paper.

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| Attendance/Participation | 50% |
| Performance Reaction Paper | 15% |
| Biography Paper | 20% |
| Final Solo | 15% |

Criteria for Evaluation:

Attendance:

Attendance is mandatory! Student will be expected to arrive prepared (in proper attire and footwear) and ready to begin at the scheduled start time of class. Student should allow time to change for class and be in the studio or at the discussion table unplugged or preferably with laptop. Chronic lateness and/or missed classes will negatively impact this portion of the student's grade and may affect overall grading. Two (2) absences will result in a one full letter grade drop. Absences are strongly encouraged to be made up at BCC in alternate dance disciplines, such as Ballet, Dance Improvisation, Jazz, Ballroom with the permission of those instructors.

Class Participation/Final Solo:

Students will receive an overall grade on the quality of in-class participation and etiquette in class. Daily attendance is mandatory and student participation is a key component to the learning and evaluation process. Missed and makeup classes must be discussed with the instructor. Students are required to demonstrate their learning and developing skills through

designing weekly solo dance assignments. The solo is a short movement study utilizing the body as an instrument and space as the canvas. Each student will perform for class viewing and critique. The final class will culminate in a showing of the final dance solos. Students are strongly encouraged to bring laptops to class weekly for learning purposes.

Biography Paper:

Student will write a 5 page biographical research paper about a prominent modern dance pioneer and/or choreographer. Further details will be discussed in class.

**Academic Dishonesty:* Students must cite 3 different sources in a MLA formatted bibliography. Acts of plagiarism will not be tolerated. If plagiarism is detected, a failing grade will result.

Performance Reaction Papers:

Student will attend the Ars Nova/Electronica concert (TBA) and one off-campus dance performance and submit a 1 page reaction paper about their experience of each performance. Paper due dates TBA.

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D
E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Attendance Policy

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of out-of-class practice; completed assignments; quality classroom participation and responses.

Bergen Community College Academic Policies

Student and Faculty Support Services

Bergen Community College is committed to academic integrity – the honest, fair, and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic.

Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended and the Americans with Disabilities Act of 1990 (ADA). Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalogue.

Please review the statement on acceptable use of BCC technology in the college catalogue.

Faculty are available to meet with students as requested and/or by appointment. Students are encouraged to seek out their faculty member for academic needs.

All students are encouraged to visit and use the BCC Library. There are electronic references in the area of dance available to our students.

Students are encouraged to use the student support services of the college including the Writing Center, the Tutorial Center, the Office of Specialized Services, ELRC, and the off-campus dance studio of Art of Motion Inc.

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| The Distance Learning Office – for any problems you may have accessing your online courses | Room C-334 | 201-612-5581 psimms@bergen.edu |
| Smarthinking Tutorial Service | On Line at: | www.bergen.edu/library/learning/tutor/smart/index.asp |
| The Tutoring Center | Room L-125 | 201-447-7908 |
| The Writing Center | Room L-125 | 201-447-7908 |
| The Online Writing Lab (OWL) | On Line at: | www.bergen.edu/owl |
| The Office of Specialized Services (for Students with Disabilities) | Room S-131 | 201-612-5270 |
| The Sidney Silverman Library – Reference Desk | Room L-226 | 201-447-7436 |
| OFF-CAMPUS: Art of Motion Inc. (contact Lynn Needle for more information or further support) | | 17 Chestnut Street Ridgewood, NJ 07405 201-652-5800 www.artofmotion.org |

Course Outline:

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class. Also, due to the nature of progressive and integrative learning, concepts will be taught in like manner.

Modern Dance Course Outline

| Week | Topic/Activity | Learning Objectives | Assignments Due/ Events |
|------|---------------------------------|---------------------|--|
| 1 | Introduction to Course | 1,2,3,4,5 | |
| 2 | | 1,2,3,4,5 | Begin Weekly Assignment Article due, solo work |
| 3 | | 1,2,3,4,5 | article due, solo work |
| 4 | | 1,2,3,4,5 | article due, solo work |
| 5 | | 1,2,3,4,5 | article due, solo work |
| 6 | | 1,2,3,4,5 | article due, solo work |
| 7 | | 1,2,3,4,5,7 | *Ars Nova Performance Papers DUE* article due, solo work |
| 8 | | 1,2,3,4,5,6 | article due, solo work |
| 9 | | 1,2,3,4,5 | article due, solo work |
| 10 | | 1,2,3,4,5 | *Biography Research Papers DUE* article due, solo work |
| 11 | | 1,2,3,4,5 | article due, solo work |
| 12 | | 1,2,3,4,5 | article due, solo work |
| 13 | NO CLASS Happy Thanksgiving! | | |
| 14 | | 1,2,3,4,5 | article due, solo work, production values |
| 15 | | 1,2,3,4,5 | solo work/rehearsal |
| 16 | | 1,2,3,4,5 | Final Solo Presentations |

Modern Dance Course Content Concepts

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| <ul style="list-style-type: none"> I. Modern Dance –a brief History/Duncan <li style="padding-left: 20px;">a. Technique <li style="padding-left: 20px;">b. Improvisation <li style="padding-left: 20px;">c. Composition | <ul style="list-style-type: none"> VIII. Spirals IX. Circles X. Quality of Motion XI. Movement Phrase |
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- II. Time - Cunningham
 - III. Space - Nikolais
 - IV. Shape – Horton/Ailey
 - V. Motion - Graham

 - VI. Levels – Humphrey, Weidman, Limon
 - a. High
 - b. Medium
 - c. Low
 - VII. Turns
- a. Soft/Hard
 - b. Slow/Fast
 - c. Round/Angular
 - XII. Choreography/Solo
Peer Critique/Review
 - XIII. Review
 - XIV. Production Values
 - XV. Dress Rehearsal
 - XVI. Final Exam/Solo
Performance