**University of Nevada, Reno**

**Course Title:** DAN 101 Dance Appreciation  
**Class Meetings:** Tues/Thurs  11:00 AM-12:15 PM  
**Class Location:** CFA 018  
**Office Hours:** Mon & Wed. 1:15-2:15 pm  

**FALL 2016**  
**Instructor:** Rosie Trump  
**Email:** rtrump@unr.edu  
**Dept. Phone:** X7071  
**Office:** CFA 147

**Course Description:**  
DAN 101 is a non-technical course providing understanding and appreciation of the art of dance with special focus on the artists and styles. This course is for the general student leading to the understanding of dance as an artistic, social and cultural form.

Through lecture, discussion, demonstration, assigned readings and video screenings students will facilitate an understanding of the cultural, historical, and current contexts of dance. There is no prerequisite for this class.

This course satisfies CORE OBJECTIVE 7 – Artistic Composition, Interpretation, & Expression  
Description of Learning Objective 7: Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity.

This course develops CO3 by asking students to frame questions, read critically and apply observational approaches to obtain information.

This course satisfies CORE OBJECTIVE 11 – Global Contexts  
Description of CORE Learning Objective 11: Students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. Students will articulate connections among local, national, and international contexts and evaluate the ways that historical and contemporary global influences affect their current situations.

**Student Learning Outcomes:**  
- Identify and define dance genres, fundamental concepts and terminology.  
- Compare and contrast the artistic elements of various traditional, social, and theatrical dance performances.  
- Provide insights into the origins, diversity, and creativity of the world’s dance forms.  
- Discern ways in which dance functions as a means to explore, affirm, and/or celebrate individual and group identities.  
- Critically examine dance issues in historical and contemporary global contexts through comparing and contrasting contexts.  
- Demonstrate how local and global contexts of dance result in nuanced and/or conflicting understandings of contemporary and historical ideas and events in dance

**REQUIRED TEXT:**  
*DANCING The Pleasure, Power, and Art of Movement* by Gerald Jonas

Additional readings and video viewings will be provided and available on webcampus

**Course Material:**  
This course will be divided between 5 units of study.  
1. Court and Ballet Dance  
2. Social Dance, Jazz Dance and Musical Theater Dance  
3. Global Perspectives on Dance  
4. Modern and Concert Dance  
5. Urban and Street Dance

**Attendance Policy:**  
Attendance is mandatory. Students are expected to attend all class sessions and to actively participate while in attendance. It is not necessary to email the instructor when missing class or provide absence excuses, unless for extenuating situations. Tardiness is distracting to the entire class and not acceptable. Lecture slides and/or notes will not be available on webcampus.

Cell phones must be turned OFF and put away during class. Students engaging in distracting non-class related social media or web activities on their computers may be asked to leave the room.
Participation: Students are expected to read all assigned pages and come to class prepared to ask questions and converse about the material. Students are expected to take notes on assigned readings outside of class, as well as in class during lectures.

Assignments:
The work of this class will be divided between in-class discussion, assigned readings, a required attendance of a dance performance, quizzes and a midterm and final exam.

Grading: Late assignments will not be accepted and result in a 0 grade. Extra credit opportunities will be available and discussed in more detail in class.

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<th>Points</th>
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<td>50</td>
<td>Performance Attendance</td>
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<td>50</td>
<td>Pop Quizzes</td>
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<td>50</td>
<td>Midterm Exam</td>
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<td>Final Exam</td>
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Total 200 points

93-100% = A  
90-92% = A-  
87-89% = B+  
80-82% = B-  
73-76% = C  
70-72% = C-  
60-69% = D  
Below 60% = F

Required Performance:
Fall Dance Festival
Nov. 16-18, Redfield Proscenium Theatre, CFA
Tickets: $5 early student tickets
*Clear your schedules now! Purchasing tickets in advance is HIGHLY recommended

Pop Quizzes: Short, unannounced quizzes will be given during class sessions. Quizzes will be on the assigned reading and/or video viewing assigned for that class session. The lowest quiz score will be dropped at the end of the semester. Quizzes cannot be made-up for any reason, including absence, or tardiness.

Exams: Exams will cover all class materials, including assigned readings, lectures, discussions, video viewings, and discussions. There will be no make up exams for the midterm or final exam. Students cannot pass this course, if they do not attend the final exam.

ACADEMIC DISHONESTY AND OTHER POLICIES:
Student Absences: By NSHE policy in Title 4 Chapter 20 A, Section 3, paragraph 1, there are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal issues, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

Religious Holy Days: It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2, to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided.
**Academic Dishonesty** - Any form of academic dishonesty will not be tolerated in this class. The minimum penalty for academic dishonesty is an F in the course. See Student Handbook and UNR Catalog for rules about and sanctions for academic dishonesty.

**Resources** - Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing-center) These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

**Disabilities** - Any student with a disability needing academic adjustments or accommodations is requested to speak with me and the Disability Resource Center (Thompson Building Suite 100) as soon as possible to arrange for appropriate accommodations.

**Statement on Audio and Video Recording** - Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

**NSHE Grading Policy:**

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<td>In Progress (research projects or courses extending beyond one semester)</td>
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SAMPLE COURSE CALENDAR

Week 1 Introduction
Aug. 26 Syllabus and Course Overview
Aug. 28 What is dance? How does dance circulate on a global stage?
Reading:

UNIT 1: Court and Ballet Dance

Week 2 Constructing Dance History with an International Perspective from Court to Ballet Dance
Sept. 2 Discussion of how dance history is constructed through an artistic and international lens
Reading: Jane Desmond, “Embodying Difference: Issues in Dance and Cultural Studies” pg. 29-51 Meaning In Motion, ed Jane Desmond, 1997

Sept. 4
Reading:

Week 3 Ballet Dance from Historical and World Perspectives
Sept. 9 Discussion of ballet and its international influence on dance
Reading:

Sept. 11
Reading:

Week 4 Ballet and the Relationship to Nationality
Sept. 16 Discussion of Ballet as a national symbol of Power, Culture, and Class
Reading: TBA
Sept. 18
Reading:
- Helena Wulff, “Ethereal Expression and Paradoxes of ballet as a global physical culture” Ethnography December 2008 vol. 9

UNIT 2: Minstrelsy, Jazz and Social Dance

Week 5 African American Vernacular Dance and National Implications of Integrated Dancing
Sept. 23 Discussion of the historical legacy of Minstrelsy dance

Sept. 25
Alvin Ailey’s “Revelations” Video Viewing
Week 6 Social Dance & Jazz Dance
Sept. 30 Discussion of Social Dance as a vehicle for Global Cultural Transmission
Reading:
• Karen Hubbard and Terry Monsghan “Social Dancing at the Savoy,” pg. 126-142 Ballroom, Boogie, Shimmy Sham Shake: A social and popular Dance reader, 2009

Oct. 2 *Video Response Paper Due
Reading:

Week 7 Musical Theatre as Performances of Transnational and Racial Histories
Oct. 7 Discussion of Musical Theater and Colonialism
Viewing of South Pacific, The King and I, and Showboat

Oct. 9 Discussion of Representations of Nationality in Musical Theatre
Reading:
• Alberto Sandoval-Sánchez, “A Puerto Rican reading of ‘America’” José, Can You See?: Latinos on and Off Broadway

Week 8 MIDTERM
Oct. 14 Midterm Review
Oct. 16 Midterm Exam

Unit 4: Global Perspectives on Dance
Week 9 Global Perspectives on Dance: Belly Dance and Hula
Oct. 21 Class will attend the Fall Dance Festival Oct. 24 or 25
Discussion on ‘Worlding’ Dance
Reading:

Oct. 23
Reading:
• Adria Imada, Aloha America: Hula Circuits Through the U.S. Empire pg. 1-27 “Introduction” 2012

Week 10 Global Perspectives on Dance: Capoeira, Tango, and Contact Improvisation
Oct. 28
Reading:

Oct. 30
Reading:
Marta Savigliano, “Tango as a Spectacle of Sex, Race and Class” pg. 32-48 Tango and the Political Economy of Passion

Week 11 Global Perspectives on Dance: Bharata Natyam, Native American Dance, and African Dance
Nov. 4
Reading:

Nov. 6
Reading:

UNIT 3: Modern, Contemporary and Concert Dance Forms
Week 12 Early Modern Dance and Modern Dance
Nov. 11
Reading:

Nov. 13 Modern Dance and Post-Modern Dance
Reading:

Unit 5: Urban and Street Dance: An international Phenomena
Week 13 Urban Dance from the Inner-city to the Global Stage
Nov. 20
Reading: What is Hip Hop? Discussion on the implications of this global dance
**Week 14 Street Dance: An international Phenomena**

Nov. 25  
Reading:  

**Ballroom, Boogie, Shimmy Sham Shake: A social and popular Dance reader, 2009**

**Week 15 Street Dance: An international Phenomena**

Dec. 2 Discussion on Hip Hop dance and its Global appeal and influence  
Video Viewing: “History and concept of hip-hop dance” by Durden, Moncell  
Dec. 4  
Reading:  
- Christina Higgins "From Da Bomb to Bomba: Global Hip Hop Nation Language in Tanzania"  

**Global linguistic flows: Hip hop cultures, youth identities, and the politics of language**

**Week 16 Final Review**

Dec. 9 In class final review  
**Final Exam:** Dec. 12 8am-10 am  
* Please note, this is a tentative schedule. Dates and content may change based on actual class progress and special circumstances.