

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
Department of Kinesiology

KIN 380 Perspectives of Dance (3 units)

Paula Thomson, Psy.D.

COURSE DESCRIPTION AND OUTLINE

Instructor Information:

Office Hours:	Tuesday	8:30 – 9:00AM
	Thursday	8 – 9:00AM & 2 – 3:30
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Catalog Description – The history, aesthetics, performance forms, musical forms, cultural and racial heritages and contemporary directions of dance in education and art. Dance as a performing art, as ritual, as social/recreational activity and dance as a subject for scholarly investigation and analysis. Students will participate in dance techniques related to content presented in classroom. (Available for General Education, Humanities – Fine Arts)

Prerequisite – Completion of lower division writing requirement. Prior course or experience in dance.

Student Learning Outcomes/Course Objectives: At the completion of the course, the student will be able to:

1. Demonstrate an understanding of the manifestations and relevance of dance in society.
2. Discuss the history and role of dance in ritual, religion and social exchange.
3. Discuss the history and role of dance in the performing arts.
4. Explain the significance of the various fields of dance scholarship including but not limited to dance history, dance ethnology, dance sociology, dance criticism, dance therapy, dance movement analysis, dance aesthetics and philosophy
5. Demonstrate an understanding of what movement communicates
6. Introduce, demonstrate and practice effectively integration and application of kinesiological principles across a variety (dance) settings and populations to enhance quality of life.
7. Demonstrate and practice the ability to think critically and reflectively regarding the issues and concerns related to the study and application of human movement.
8. Demonstrate and practice commitment to professional growth.
9. Demonstrate and practice a variety of reasoning/problem solving/critical

- thinking strategies in their pursuit and application of knowledge related to human movement.
10. Reflect critically upon the study and training of dance, its cultural and historical context and incorporate critical vocabulary to describe and analyze works of artistic expression.

Summary of Topics and Course Requirements:

One three hour class per week focusing on mindful learning that looks for ways to develop attention to creative process, kinesthetic awareness, movement integration, musicality, and social/cultural understanding. Progress evolves through experimentation, observation, peer feedback, assigned readings and performance attendance. As in any course at the university level, and also in the dance profession, progress depends on involvement, motivation and commitment. Discussion, question/answer and guided peer feedback will be further enhanced by the traditional non-verbal approach that is required in performance settings and assumes that participants are actively engaged in the learning process at hand through observation, listening or mindful physical practice.

The attitude and discipline reflective of a professional approach to dance are expected at all times. Attendance and punctuality are crucial.

Course Outline

- Week 1 Introduction; What is dance?; Aspects of creativity.
- Week 2 Anthropology – world dance & ritual dance
- Week 3 Anthropology – world dance continued
- Week 4 Anthropology – world dance continued
- Week 5 Historical dance
- Week 6 Social aspects of dance – disability; gender
- Week 7 Dance Criticisms
- Week 8 Concert forms of dance
- Week 9 European Concert Dance
- Week 10 Choreographers
- Week 11 Choreographers
- Week 12 Choreographers
- Week 13 Psychological Aspects of Dance
- Week 14 Dance Medicine
- Week 15 Wrap up

Classroom Methods

Course will be comprised of lecture, discussion, outside reading, demonstration, audio-visual lectures, studio/laboratory work, independent research, small group interaction and presentations, attendance at professional dance performance, observation of dance class.

Evaluation

- Presentation of In Class (1/2 hour) 20%
- Class handout/visuals (part of presentation) 15%
- Research Paper – Due April 9, 2008 20%

(8 – 10 double spaced, 12 point font pages;
APA/MLA style; minimum of 5 references)

Class Discussion 30%

Critique of Professional Dance Performance 15%

(1 page personal response)

0-1 Classes Missed A

2-3 Classes Missed B

4 Classes Missed C

5 Classes Missed D

Note: 3 tardies equal one absence. Students arriving 15 minutes past the hour or later will not receive credit for that class period.

Plus/Minus grading will be utilized

Dress Code

Be prepared to MOVE.

Students with Disabilities: This instructor, in conjunction with California State University, Northridge is committed to upholding and maintaining all aspects of the federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If you are a student with a disability and wish to request accommodations, please contact the office of Students with Disabilities Resources located in 110 Student Services Building, or call (818) 677-2684 for an appointment. Any information regarding your disability will remain confidential. Because many accommodations require early planning, requests for accommodations should be made as early as possible. Any requests for accommodations will be reviewed in a timely manner to determine their appropriateness to this setting.

Suggested Reading

Adshead, Janet, Layson, June (eds.). (1983). *Dance History: A Methodology for Study*. London: Dance Books, Ltd.

Anderson, Jack. (1986). *Ballet and Modern Dance: A Concise History*. Princeton, New Jersey: Princeton University Press.

Arnheim, Daniel D. (1980). *Dance Injuries: Their Prevention and Care*. Toronto: The C.V. Mosby Company.

Bartinieff, Irmgard, Lewis, Dori. (1980). *Body Movement: Coping with the Environment*. New York: Gordon and Breach Science Publishers.

Blackmer, Joan Dexter. (1989). *Acrobats of the Gods: Dance and Transformation*. Toronto: Inner City Books.

Blom, Lynne Anne, L. Tarin Chapman. ((1982). *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press.

Blom, Lynne Anne, L. Tarin Chapman. (1988). *The Moment of Movement: Dance Improvisation*. Pittsburgh: University of Pittsburgh Press.

Bonaventura, W. (1990). *Serpent of the Nile – Women and Dance in the Arab World*. New York: Interlink Books.

Chodorow, Joan. (1991). *Dance Therapy and Depth Psychology: The Moving*

- Imagination*. New York: Routledge.
- Cohan, Robert. (1986). *The Dance Workshop: A Guide to the Fundamentals of Movement*. New York: A Fireside Book.
- Cohen, Selma J. (1959). *Modern Dance: Seven Statements of Belief*. New York.
- Cohen, Selma J. (1992). *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. Princeton, New Jersey: Princeton Book Company.
- Copeland, Aaron. (1952). *Music and Imagination*. New York: Mintor Paperback.
- Dychtwald, Ken. (1977). *Body-Mind*. New York: A Jove Book.
- Emery, Lynn. (1990). *Black Dance in the United States from 1619 to 1970*. Palo Alto, CA: National Press Books.
- Fitt, Sally Sevey. (1988). *Dance Kinesiology*. New York: Schirmer Books.
- Gardner, Howard. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.
- Gardner, Howard. (1993). *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*. New York: Harper Collins Publ.
- Getty Center for Education in the Arts. (1985). *Beyond Creating: The Place for art in America's schools*. Los Angeles, CA.
- Grant, Gail. (1982). *Technical Manual and Dictionary of Classical Ballet*. New York: Dover Publications, Inc.
- Hammond, S. (1993). *Ballet Basics*. Palo Alto, CA: Mayfield Publishing.
- Hastings, Baird. (1983). *Choreographer and Composer: Theatrical Dance and Music in Western Culture*. Boston: Twayn Publishers.
- Hawkins, Alma. (1964). *Creating Through Dance*. New Jersey: Prentice Hall.
- Hawkins, Alma. (1991). *Moving from Within: A New Method for Dance Making*. Chicago: A Capella Books, Inc.
- Herrigel, Eugen. (1953). *Zen in the Art of Archery*. New York:
- Heth, Charlotte, (ed.). (1992). *Native American Dance: Ceremonies and Social Traditions*. Washington, DC.: Smithsonian with Starwood Publishing.
- Highwater, Jamake. (1978). *Dance: Ritual Experience*. New York: Alfred van der Marck Editions.
- Hirsch, E.D. Jr. (1988). *Cultural Literacy: What Every American Needs to Know*. New York: Vintage Books.
- Horosko, Marion. (1991). *Martha Graham: The Evolution of her Dance Theory and Training 1926 – 1991*. Chicago: A Capella Books, Inc.
- Horst, Louis. (1961). *Pre-Classic Dance Forms*. San Francisco: Impulse Publications, Inc.
- Horst, Louis, Russell, Carroll. (1961). *Modern Dance in Relation to the Other Modern Arts*. San Francisco: Impulse Publications.
- Humphrey, Doris. (1959). *The Art of Making Dances*. New York: Holt Rinehart and Winston.
- Jung, Carl G. (1973). *Man and his Symbol*. New York: Dell Publishing Company, Inc.
- Knill, Paolo J., Barba, Helen Nienhaus, Fuchs, Margo N. (1995). *Minstrels of Soul: Intermodal Expressive Therapy*. Toronto: Palmerston Press.
- Kraus, Richard. (1991). *History of the Dance in Art and Education*. New Jersey: Prentice Hall, Inc.

- Lawler, Lillian B. (1964). *The Dance in Ancient Greece*. Connecticut: Wesleyan University Press.
- Laban, Rudolf van. (1963). *Modern Educational Dance*. London: MacDonald and Evans.
- Lamb, Warren, Watson, Elizabeth. (1979). *Body Code: The Meaning in Movement*. Princeton, New Jersey: Princeton Book Company, Publishers.
- Laws, Kenneth. (1984). *The Physics of Dance*. New York: Schirmer Books.
- Levine, Ellen. (1995). *Tending the Fire: Studies in Art, Therapy and Creativity*. Toronto: Palmerston Press.
- Lewis, Daniel. (1984). *The Illustrated Dance Technique of Jose Limon*. New York: Harper and Row Publishers.
- Lockhart, Aileene S., Pease, Esther E. (1982). *Modern Dance: Building and Teaching Lessons*. Iowa: W.M.C. Brown Company Publishers.
- Martin, John. (1965). *Introduction to the Dance*. New York: Dance Horizons, Inc.
- Martin, John. (1972). *The Modern Dance*. New York: Dance Horizons, Inc.
- McDonagh, Don. (1970). *The Rise and Fall and Rise of Modern Dance*. New York: Newlove, Jean. (1993). *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice*. New York: Routledge.
- Redfern, Betty. (1983). *Dance, Art and Aesthetics*. London: Dance Books, Ltd.
- Roth, Gabrielle. (1989). *Maps to Ecstasy: Teachings of an Urban Shaman*. San Rafael, CA: New World Library.
- Sacks, Curt. (1937) *World History of Dance*. New York: W.W. Norton.
- Serrebrenikov, Nicolai, Lawson, Joan. (1984). *The Art of Pas de Deux*. London: Dance Books Ltd.
- Servos, Norbert. (1984). *Pina Bausch – Wuppertal Dance Theatre or the Art of Training a Goldfish: Excursions into Dance*. Cologne: Ballett-Buhnen-Verlag Koln.
- Sherbon, Elizabeth. (1968). *On the Count of One: Modern Dance Methods*. Palo Alto, CA: Mayfield Publishing Company.
- Shurr, Gertrude, Yocom, Rachael Dunaven. (1980). *Modern Dance: Techniques and Teaching*. New York: Dance Horizons.
- Solomon, Ruth, Solomon, John. (1995). *East Meets West in Dance Voices in the Cross-Cultural Dialogue*. New York: Harwood Academic Publishers.
- Sorrell, Walter. (1981). *Dance in its Time*. Garden City, New York: Anchor Press.
- Stanislavski, Constantin. (1936). *An Actor Prepares*. New York: Theatre Arts, Inc.
- Stanton-Jones, Kristina. (1992). *An Introduction to Dance Movement Therapy in Psychiatry*. New York: Tavistock/Routledge.
- Stodelle, Ernestine. (1979). *The Dance Technique of Doris Humphrey and its Creative Potential*. London: Dance Books Ltd.
- Tharp, Twyla. (2003). *Twyla Tharp: The Creative Habit – Learn it and use it for Life – A Practical Guide*. New York: Simon and Schuster.
- Todd, Mabel Elsworth. (1937). *The Thinking Body*. New York: Dance Horizons.
- Tufnell, Miranda, Crickmay, Chris. (1990). *Body, Space, Image: Notes towards improvisation and performance*. London: Virago Press.
- Viala, Jean, Masson-Sekine, Nourit. (1988). *Butoh: Shades of Darkness*. Japan: Shufunotomo Comp., Ltd.
- Wangh, Stephen. (2000). *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski*. New York: Vantage Books.

- Wigman, Mary. (1966). *The Language of Dance*. Connecticut: Wesleyan University Press.
- Winearls, Jane. (1958). *Modern Dance: The Joos-Leeder Method*. London: Adam & Charles Black.