

Course Syllabus – Experimental Topics

California State University, Northridge Department of Kinesiology

KIN 496MOD – Intermediate/Advanced Modern Dance Technique – (3 units/repeatable 2 times)

Prerequisite:	None – Course Instructor reserves right to determine if student is at an Intermediate / Advanced Level in Modern Dance Technique
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Office Hours:	Tuesday and Thursday 8:30 – 9am and Thursday 2 – 3:30

Expanded Catalog Description: This course will offer an intensive study of modern dance, with an emphasis on the movement principles, vocabulary, and artistic style of one of the major Modern Dance Styles (José Limón, Martha Graham, Lester Horton, Merce Cunningham, Mary Wigman/Expressionist). Additional elements of the course will include body awareness, alignment, development of strength and flexibility, dynamics, athleticism, musicality, use of space, development of learning strategies within a group context, and personal, artistic expression. May be repeated for a maximum of 6 units in different semesters. (6 studio hours)

This Intermediate / Advanced Modern Dance course meets the following Department of Kinesiology Program's Measurable Student Learning Outcomes:

1. Demonstrate an understanding of the integrated nature and process within the broad-based program of Kinesiology;
2. Effectively integrate and apply kinesiology principles across a variety of diverse settings and populations to enhance quality of life;
3. Integrate and apply technological innovation and application for the understanding and enhancement of human movement;
4. Successfully implement the acquired knowledge and skills across diverse populations and settings that encourage adoption and application of human movement;
5. Apply effective communication skills within diverse settings and populations for the encouragement and adaptation of healthy lifestyles;
6. Demonstrate and practice the ability to think critically and reflectively regarding the issues and concerns related to the study and application of human movement;
7. Demonstrate and practice commitment to professional growth;
8. Demonstrate a variety of reasoning/problem solving/critical thinking strategies in their pursuit and application of knowledge related to human movement.
9. Understand, develop and apply various forms of process and outcome assessment tools to study and establish effective programs in human movement.

Upon completion of this course the students will be able to:

1. Demonstrate proficiency in intermediate / advanced modern dance technique.
2. Demonstrate proficiency in intermediate / advanced modern dance technique.
3. Analyze modern dance technique and apply biomechanical and kinesiology principles to support personal improvement in alignment, technical skill, flexibility, coordination and balance.
4. Develop deeper understanding of his/her needs, strengths, and weakness in

- modern dance technique.
5. Develop an individualized conditioning and imagery system to develop strength, flexibility, alignment, mental focus and integrated movement patterns necessary for modern dance technique.
 6. Understand and implement the integration of music and dance.
 7. Articulate and apply fundamental principles of modern dance.
 8. Reflect critically upon the study and training of modern dance, its cultural and historical context and incorporate critical vocabulary to describe and analyze works of artistic expression.

Personal Goals for Students

1. Approaching new dance technique and combinations, the student should work towards the following goals:
 - (a) increased facility for absorbing both the detail and the concepts of new movement;
 - (b) improved skill with reversing, embellishing, and reorganizing new combinations;
 - (c) applied use and understanding of recurrent personal corrections on new material;
 - (d) expanded ability to apply group corrections and imagery to oneself;
 - (e) increased capacity to express and to perform movement fully, within the context of learning new phrases;
 - (f) development of a variety of learning strategies for absorbing and understanding new material;
 - (g) retention of new material on a daily and weekly basis.
2. Approaching the material that is repeated all term, the student should work towards the following goals:
 - (a) continued improvement of the skills and phrasing required in the work; (b) the motivation to seek new insights and deeper understanding of the movement and its relationship to the body of dance knowledge;
 - (c) retention of movement detail over long periods of time;
 - (d) the ability to change, expand, or correct work that has been repeated multiple times;
 - (e) the capacity to renew, inspire, and sustain excitement and interest in repeated material;
 - (f) development of the skills of projection, focus, performance, and artistic expression, which can be aided by the repetition of familiar work;
 - (g) the ability to personalize material without losing its universal qualities.

Summary of Topics and Course Requirements:

Three two hour intermediate / advanced modern dance classes per week focusing on mindful learning that looks for ways to encompass both technique and expression. The class will consist of floor work, centre work, and traveling material. The movement concepts fundamental to the Modern Dance philosophy will be explored and developed at an intermediate / advanced level. Principles such as weight, fall and rebound, fall and recovery, succession, opposition, isolation, breath and suspension, contraction and release, directional changes, imagery will be woven into all class work. The use of rhythm and musicality as it relates specifically to Modern Dance will be essential to the understanding of this form. There will be new combinations and material each week, as well as material that is repeated and developed all term. Phrases from existing repertory will be included, and it is expected that both the technical and performance aspects will be explored.

In approaching new material, the student should work towards the following goals: (a) increased facility for absorbing both the detail and the concepts of new movement, (b) improved skill with reversing, embellishing, and reorganizing new combinations, (c) applied use and understanding of recurrent personal corrections on new material, (d) expanded ability to apply group corrections and imagery to oneself, (e)

increased capacity to express and to perform movement fully, within the context of learning new phrases, (f) development of a variety of learning strategies for absorbing and understanding new material, and (g) retention of new material on a daily and weekly basis.

In approaching the material that is repeated all term, the student should work towards the following goals: (a) continued improvement of the skills and phrasing required in the work, (b) the motivation to seek new insights and deeper understanding of the movement and its relationship to the body of dance knowledge and the Modern Dance technique, (c) retention of movement detail over long periods of time, (d) the ability to change, expand, or correct work that has been repeated multiple times, (e) the capacity to renew, inspire, and sustain excitement and interest in repeated material, (f) development of the skills of projection, focus, performance, and artistic expression, which can be aided by the repetition of familiar work, and (g) the ability to personalize material without losing its universal qualities.

The above goals and principles will be major components in evaluating each student's progress throughout the year.

Class Requirements:

The attitude, discipline, and attire reflective of a professional approach to the art form are expected at all times. Attendance and punctuality are crucial. It is recommended that the student observe class when unable to participate, unless too ill to be away from home. Furthermore, if late, the student may be asked, at the instructor's discretion, to observe class rather than participate. **All class observations will be marked as one-half an absence.** The student will be expected to learn any material missed due to absences or observations outside of class time, by asking either another student or the instructor for assistance. Each student should have a partner in the class for ongoing outside study/preparatory work, and for assistance in the case of missed classes. Because this is an intermediate/advanced course, students will be expected to work as advanced, pre-professional dancers. Material will not be re-taught over several days. Once material is taught in class, the student will be expected to know it in successive classes. If the combination is exceptionally long, a review of sequence may occur, but the "how-to" details will not be repeated.

Leotards and leggings/tights, or unitards, are the only acceptable attire. On cold days, if additional warm clothes are needed, they must be fitted enough to display the contours of the body clearly. For example, sweat pants, plastic pants, loose ankle warmers, hooded garments, and baggy T-shirts are not permissible. No dangling jewelry can be worn in class, and hair must be secured so that it is not distracting to the student.

During class, asking questions that pertain to general knowledge for all students is highly encouraged! However, if there are questions specific to one's personal body problems, please make an appointment to see the instructor. The class format is a communal event, and all discussion should pertain to the general interest of the class members. It should be assumed that any corrections or comments given to a specific student can serve as a learning experience to all students, and full attention is expected. Personal talking during class is a distraction and detriment to the communal effort, and students who talk may be asked to leave class.

Methods of Evaluation:

Skill and body use: Teacher and student ongoing observation and evaluation with the implementation of a skill based rubric that measures the essential components of modern dance technique as an artistic expression. The rubric will include assessment on the following skill and body

use: alignment, coordination, articulation, phrasing, dynamics, musicality, technical skills, whole body integration, core support and pelvic alignment, traveling through space, awareness, and appropriate muscular effort 40%

Individual progress: observation and learning, development and retention of material, application of corrections, comprehension and understanding of material, ability to set goals, response to feedback, dance safely and efficiently, consistency in mature work habits 30%

Written assignment – short answer tests on Modern Dance 20%

Attitude, participation, and effort: approach, concentration and energy, performance and presentation of work, sensitivity to the communal nature of the work, professional etiquette, self-reliance, discipline, consistent attendance, co-operation with and respect for peers, arriving prepared and on time 10%

At midterm and end of term, each student may request his or her grade breakdown from either the instructor or the office staff. Due to the serious, potentially life-threatening nature of environmental allergies, all department classes are scent-free, and no student will be permitted to take class who is wearing scented products of any kind.

While not specifically assigned, it is strongly recommended that students see as many professional dance concerts as finances and time allow. Dance training is clearly enhanced through exposure to the quality and aesthetics of high level dancing and choreography. Furthermore, it is an inspiration and a pleasure. Similarly, journals will not be formally assigned, but it is strongly recommended that the student maintain a journal of thoughts, progress, goals, corrections, revelations, connections with other dance forms and experiences, etc.

If at any time during the term the student has questions concerning either the class approach or the student's individual progress, an appointment should be made with the instructor. Communication and learning can only benefit the class atmosphere and learning process for all!

Course Schedule:

Week 1	Introduce intermediate/advanced modern dance sitting floor sequences
Week 2	Introduce intermediate/advanced modern dance standing floor sequences
Week 3	Introduce intermediate/advanced modern dance across the floor sequences
Week 4	Explore concepts of suspension and fall applied to all spatial levels and planes
Week 5	Explore concepts of contraction and release applied to all spatial levels and planes
Week 6	Explore concepts of weighted and delicate movements
Week 7	Incorporate technical 'virtuoso' skills to previously learned movement sequences
Week 8	Focus and attention to group formations and spatial patterns (mid-term take-home test due)
Week 9	Explore isolation movements and body as orchestra
Week 10	Explore ascent and descent patterns
Week 11	Explore lyrical and percussive movement dynamics
Week 12	Explore more 'primitive' folk rooted movements and integrate them into sequences

Week 13	Focus on musical phrasing and music tone color as it applies to modern dance
Week 14	Prepare for end of semester performance (in class written test)
Week 15	Rehearse end of semester performance
Week 16	Dress Rehearsal and end of semester performance with audience attending

Recommended Reading:

- Bartenieff, I., with Lewis, D. (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.
- Clippinger, Karen. (2007). *Dance Anatomy and Kinesiology: Principles and exercises for improving technique and avoiding common injuries*. Champaign, IL: Human Kinetics Books.
- 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.
- Franklin, E. (1996). *Dynamic alignment through imagery*. Champaign, IL: Human Kinetics.
- Franklin, Eric. (1996). *Dance imagery for technique and performance*. Champaign, Illinois: Human Kinetics
- 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.
- 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:
- Horosko, Marion. (1991). *Martha Graham: The Evolution of her Dance Theory and Training 1926 – 1991*. Chicago: A Capella Books, Inc.
- Lewis, Daniel. (1984). *The Illustrated Dance Technique of Jose Limon*. New York: Harper and Row Publishers.
- 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:
- Roth, Gabrielle. (1989). *Maps to Ecstasy: Teachings of an Urban Shaman*. San Rafael, CA: New World Library.
- 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.
- 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.
- Viala, Jean, Masson-Sekine, Nourit. (1988). *Butoh: Shades of Darkness*. Japan: Shufunotomo Comp., Ltd.
- Wigman, Mary. (1966). *The Language of Dance*. Connecticut: Wesleyan University Press.
- Winearls, Jane. (1958). *Modern Dance: The Joos-Leeder Method*. London: Adam & Charles Black.