

Carthage College Department of Theatre
DNC 3050 WI: Dance History
Instructor: Stacy Pottinger

Syllabus, Spring 2022

MWF 10:30 - 11:35 AM

JAC 209 and occasionally, TARC 2235

Office Hours: by appointment

Email: spottinger@carthage.edu

COURSE DESCRIPTION

This course is designed to deepen knowledge of contemporary concert dance. The course will thematically examine contemporary choreographic explorations and consider diverse perspectives. Students will develop an understanding of the contextual threads that form contemporary concert dance through multiple research modalities. This course fulfills one Writing Intensive requirement.

TEXT & SUPPLIES

Face masks must be worn in all campus buildings

All course readings will be posted digitally on Schoology

Notebook, pen, water bottle

Laptop or tablet computer

For class sessions in TARC 2235, please refer to the expected attire listed below

*Basic cell phone cameras are *suggested* for movement assignments

*Bluetooth earbuds also *suggested*, but not required

COURSE OBJECTIVES

At the successful completion of this course, students will be able to:

- Thematically analyze and discuss various contemporary concert dance works
- Investigate diverse perspectives and research inquiries in contemporary concert dance studies
- Research and discuss contemporary dance artists as well as influences shaping their work
- Practice methods of researching and writing about dance studies
- Reflect, assess, and formulate critical response of one's own work and the work of the course community
- Consider how thematic inquiries might inform and influence one's own perspective and body of work
- Synthesize course content through multiple modalities, including written, discussion, and movement-based assignments

COURSE GOALS

At the successful completion of this course, students will:

- Develop a framework for experiencing, understanding, and discussing multiple works of dance
- Develop and practice a methodology for writing about dance experiences
- Understand contextual intersections and divergences between various dance works
- Demonstrate various research methods in dance studies
- Understand how social/political/historical contexts shape and inform our experiences with various dance works/artists
- Reflect upon one's own connection to course content
- Synthesize course knowledge through multiple modalities

COURSE FORMAT

We must all take responsibility to carefully read and understand [Carthage Community COVID-19](#) updates.

Unless and until Carthage College decides to pivot to remote learning, the expectation is that this course will be delivered and attended in-person. Please see the Attendance Policy below.

As we follow the COVID guidelines set forward by the college, extenuating circumstances may require remote participation. In such cases, students will be able to progress with the class remotely via Zoom (link can be accessed via Schoology). Conversely, I may need to lead the class remotely, should the same occur to me.

Please read and follow College community instructions on [symptom monitoring](#). Additionally, you will find instructions and guidance on Remote Dance Spaces below.

Thank you in advance for sharing this responsibility and for remaining engaged and proactive throughout this course.

COURSE EXPECTATIONS

Communication

I will communicate with you via email. To schedule a meeting with me or get in contact with me, please use my Carthage email address (spottinger@carthage.edu). I will respond within 24 hours during the week.

Learning Accessibility Services

Carthage College strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers due to your disability (including mental health, learning disorders and chronic medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you also need to register with Diane Schowalter in Learning Accessibility Services (dschowalter1@carthage.edu).

Attendance

Attendance is essential to course participation and will be documented at the beginning of each class for all participants, including those participating remotely. I expect all students to stay present and attentive until class ends at 11:35. Please refer to the attached Topical Outline for a list of scheduled class sessions.

In this course, we will follow the Department of Theatre Attendance Policy (Attached).

Absences

An absence counts as any missed session (in-person or remote).

With prior communication, students in this course will be allowed **three** excused absences, without penalty, provided any and all missed work is submitted by the next class meeting.

Absences beyond the three allowed and/or absences without prior communication, will lower the student's overall grade incrementally and *will not* be eligible for make-up work. This applies to any additional graded assignments missed as a result of the absence.

Please refer to the Department of Theatre Attendance Policy to further understand how course absences can affect your overall course grade.

Absence Communication

Absences must be communicated using the Carthage email listed above *prior to the missed class session*. Absences that preclude prior notification will require timely substantiation.

Absences resulting from COVID-19 health and safety protocols must *also* be communicated via the Dean of Students Office. It is the student's responsibility to seek support from the [Health and Counselling Center](#) and report positive COVID cases to the DOS in order to generate official communication regarding such absences.

If you must miss multiple classes for illness or an emergency, you are strongly advised to contact me and the Dean of Students as soon as possible.

Promptness and Tardies

Our class period is short. Please arrive on time and, when applicable, dressed and ready to dance. Students who arrive after attendance has been taken are tardy and must see the instructor at the end of class to confirm attendance. Students who arrive significantly late for class or who are not properly dressed may not be permitted to dance. If you are having trouble getting to class on-time, please communicate with me as early as possible.

Tardiness will affect your Participation grade. Additionally, the Department of Theatre policy states that six tardies = one *unexcused* absence.

Injuries

We will address safe practices, efficient patterning, and ways to modify movements for varying abilities. I expect everyone to work to their fullest ability while staying responsible for their own body. If something does not work for your body, please modify the movement. Let me know if you would like help figuring out a modification. If you think you might be injured, stop dancing immediately, inform the instructor and take notes/complete observation form. Immediately apply RICE – Rest, Ice, Compression, Elevation.

Early communication regarding injuries is crucial and expected.

Observing Class

In some cases, a student may need to observe class. In such cases, students must submit a Class Observation Form (available on Schoology).

Students needing to sit out more than **twice** during the course will be expected to provide timely and substantiated communication regarding this need, which may include documentation and may still result in the student needing to withdraw from the course without penalty.

Remote Dance Spaces

While the method of instruction for this course is in-person, there may still be circumstances that require remote participation. For those circumstances, I continue to recommend that students establish a home dance space. I recommend having a space that is at least 6 feet by 8 feet. Wood floors are ideal. Choose a space with minimal distractions and wait until after class to check emails, texts, or social media. Allow time to pre-set your laptop, check your camera angle, and have whatever you need for the floor you are dancing on (socks, sneakers, yoga mat, etc.). Please note that many floors are not suitable for jumps and turns. We will all have to be mindful of similar limitations along the way.

To participate virtually, you will need a computer or tablet. I also recommend Bluetooth earbuds to help you hear me better without cords getting in the way of your dancing. Set up your device so that I can see your **full body** in the shot, which means that you will need a little distance between you and the camera. I suggest a clip-on wide-angle lens (made for phones) if you cannot get your whole body in the camera frame. Make sure all technology is fully charged ahead of time.

Course Attire

For movability and safety, please:

- Wear a well-fitting surgical face mask for the entire class.
- Wear fitted, flexible clothing that enables movement. This can include leotards, fitted t-shirts or tank tops, tights, leggings, joggers, and athletic shorts. Avoid stiff or baggy clothing, such as jeans or a long skirt, as they can impede movement
- Shoes are not required for the movement work in this course, but ballet and/or jazz slippers are permitted. Students may also wear 100% COTTON socks. *Socks with synthetic fibers are dangerously slippery.
- Secure long hair away from face
- Remove dangling jewelry
- Turn phone and watch notifications off
- No gum, candy, or other food
- Warm-up clothing layered over dance attire is also recommended

COMMUNITY EXPECTATIONS

Non-Discrimination

In this course, we will adhere to the [The Carthage Community Code](#) on Non-discrimination.

We collectively affirm that students, faculty, and staff have a right to be free from racial, sexual and physical disability discrimination in the form of harassment by any member of the college community.

If you think that you have been subjected to sexual harassment, discrimination or sexual misconduct, please contact Annette Duncan, Title IX Coordinator, Lenz Hall 208, 262-551-5883, aduncan@carthage.edu.

Preferred Name and Gender Pronouns

I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

Health and Counseling Center (HCC)

The Health and Counseling Center (HCC) supports students by addressing physical, mental, and emotional well-being. All services are free and confidential and are available to currently enrolled, full-time undergraduate students. Health services include the assessment and treatment of minor illness and injury. Diagnostic testing, complimentary over-the-counter medications, and referrals to off-campus providers are all available. Our licensed counselors help students with challenges that can be resolved with short-term, solution-focused counseling. Some topics discussed during counseling include depression and anxiety, traumatic experiences, gender and sexuality, relationship concerns, stress management, and academic challenges. More details - including info about appointments - can be found at carthage.edu/health-counseling.

[Uwill](#) is a free teletherapy platform for Carthage students. Uwill connects students with licensed therapists from all 50 states. Support is available in a variety of formats -- video, chat, messaging, or phone.

Counselors are available nights, weekends, and during holidays. Access is quick and easy: app.uwill.com.

HCC Hours and Location

TARC 2240 / 262-551-5710

M-F 8:30-4:00

Health Services (in-person): Call to schedule a same-day appointment; walk-ins accepted

Counseling Services (in-person): Call to schedule an appointment; walk-ins accepted M-F 11:30-1:00

**Services, hours, and walk-in availability are subject to change*

Additional Info

- Nurse Practitioner: Wednesdays 2pm-4pm (appointment required; NP services are provided by a third party and billed to student's insurance)
- HCC is a Title IX confidential resource for students.
- COVID-19 Testing is available for students with signs or symptoms of illness. Please call to be screened and to schedule a testing time.

PLEASE NOTE: Carthage's vaccine requirement and associated testing is not administered by HCC. Visit the [COVID-19 Update Page](#) for more information.

Academic Conduct

The work that you will submit in this course will be both written and movement-based. Please understand that *all* forms of work submitted in this course are subject to [Carthage's Academic Honesty Code](#)

As you prepare to submit work in this class, please do not hesitate to ask for clarification about original content, crediting sources, or if it's okay, for example, to create and submit the same movement study for two different classes.

Violations of academic integrity, including cheating, plagiarism, fabrication, multiple submissions, or other academic misconduct, as stated in the student handbook are very serious and are subject to [disciplinary action](#)

COURSE TOOLS

Schoology

To be successful in this course, you will need to log into Schoology to access readings and submit written assignments. Here is how:

1. Go to [Carthage College](#)
2. In the upper right hand corner, click on the drop down menu, " Campus Tools"
3. Select One Login
4. Sign in with your username, email password, then your second authentication
5. Choose Schoology from the Carthage Apps page
6. Select this course from your assigned courses

*All course materials and assignments are posted on Schoology

*Grades will be posted in the Schoology Gradebook

Acclaim

Additionally, we will be using the ACCLAIM video platform for submitting movement assignments remotely. ACCLAIM provides a secure space for us to post video content from class, or for movement assignments while adding time-stamped comments.

To sign up for ACCLAIM, please go to the [following link](#) and follow the prompts provided:
https://app.getacclaim.com/cls_DjxceyiNyT/

*We will be using ACCLAIM for any asynchronous movement assignments.

COURSE WORK

Grade Scale

A+ = 97	C+ = 77
A = 93	C = 73
A- = 90	C- = 70
B+ = 87	D+ = 67
B = 83	D = 63
B- = 80	D- = 60

Participation - 30%

Participation grades are based on consistency in the following criteria: (1) Demonstrated Improvement (2) Promptness (3) Preparedness (4) Presence (5) Course Discourse

Participation Grades will be calculated twice: halfway through the course and at the end of the semester. Please reference the Participation Rubric on Schoology to more fully understand the course Participation criteria.

Thematic Inquiries - 30%

Thematic Inquiries will primarily consist of video analysis, discussion questions for readings and other media, summary posts, and movement research. Assignment details will be posted on Schoology.

Fieldwork - 25%

Students will be expected to participate in two community dance events this semester. Students will then submit a formal written response on *one* of these two experiences. Fieldwork Papers should be written in a format appropriate to the nature of the fieldwork experience. Fieldwork can include a virtual or live dance event of your choosing, but must first be approved by the instructor. A dance event can include dance performances, community dance classes, or other spaces/events where dance occurs.

Additional assignment information and fieldwork opportunities are available on Schoology.

Fieldwork Initial Drafts Due – no later than Friday, April 22

Fieldwork Final Drafts Due - no later than Monday, May 9

Thematic Movement Studies - 15%

Thematic Movement Studies will cumulatively assess knowledge of course content and will consist of a movement assignment and presentation.

LATE ASSIGNMENTS

An assignment not submitted by the deadline may be submitted late for partial credit. Exceptions for deadlines need to be requested one-on-one with the instructor via email.

TOPICAL OUTLINE – DANCE HISTORY

Week	Date	Deadlines/Activities
1: Introductions & Orientations	W February 2	
	F February 4	Cohen Bull reading assignment
2: Non-Narrative Dance	M February 7	Video Analysis + Bio research
	W February 9	
	F February 11	Summary Post (Non-narrative Dance)
3: Myth	M February 14	Gottschild reading assignment
	W February 16	Video Analysis +Bio research
	F February 18	Summary post (Myth)
4: Music Explorations	M February 21	Reading assignment TBA
	W February 23	Video Analysis + Bio research
	F February 25	Summary post (Music Explorations)
5: Current Explorations	M February 28	Gutierrez reading assignment
	W February 30	Current Review Summary Assignment
	F March 4	
6: Assessment	M March 7	Thematic Movement Study #1 presentations
	W March 9	
	F March 11	
SPRING BREAK	M March 14	
	W March 16	
	F March 18	
8: Ballet Russes	M March 21	Ballet Russes Documentary
	W March 23	
	F March 25	Ballet Russes Q's & Bio research
9: Gender	M March 28	Reading Assignment TBA
	W March 30	Video Analysis + Bio research
	F April 1	Summary Post (Gender Explorations)
*Guest Artist: Karlies Kelley Vedula	Sunday, April 3	Afrolatin Class
10: Social & Political Commentary	M April 4	Reading Assignment TBA
	W April 6	Video Analysis + Bio research
	F April 8	Summary Post (Social & Political Comm.)
11: Metamorphosis	M April 11	Sperling reading assignment
	W April 13	Video Analysis/Bio research/Summary
	F April 15	EASTER BREAK
12: Intersections	M April 18	EASTER BREAK
	W April 20	Reading assignment TBA
	F April 22	Fieldwork Draft #1; Video Analysis + Bio research
13: Community-based Dance	M April 25	Robinson Love reading assignment
	W April 27	Fieldwork Draft Feedback: Individual sessions (virtual)
	F April 29	Video Analysis/Bio research/Summary
14: Current Explorations	M May 2	Current Review Summary Assignment
	W May 4	Fieldwork Draft Feedback: Individual sessions (virtual)
	F May 6	
15: Fieldwork Harvest	M May 9	Dalzell Reading Assignment; Fieldwork Final Draft; Fieldwork Presentations
	W May 11	Fieldwork Presentations
	F May 13	
Final Assessment	W May 18, 10:30 – 12:30PM	Thematic Movement Assignment

PARTICIPATION RUBRIC – DANCE HISTORY

Criteria	4 = Excellent	3 = Good	2 = Satisfactory	1 = Needs Work
Demonstrated Improvement: Based on improvement toward course learning objectives				
Promptness: Student is consistently on time				
Preparedness: Student is consistently prepared for class (appropriate attire, hair; Student is informed & ready to discuss course work; ready to present movement assignments, etc.)				
Presence: Consistent contribution to a safe and respectful learning environment (attentiveness; understanding how to begin and end exercises; respectful communication with instructor and peers)				
Course Discourse: Quality and consistency of course discourse, including class discussions, peer feedback, online posts, and peer comments				

CLASS OBSERVATION FORM #1

Name:

Class:

Date:

Reason for sitting out:

Instructions: (1) Complete *four* of the following questions and attach form to your class notes (2) Consider moving to another place in the room as you complete your observation

1. Mention ***three*** of the teacher's general or individual feedback comments. How does this feedback apply to you?

2. Do you see students responding to the teacher's feedback? Explain what you see.

3. Are there any students in this class who are inspiring you? Why, specifically?

4. Pay attention to dancers' intent behind their movements. Are the dancers clear about how and where they are moving in space? Do you see clear rhythmic expression in relationship to the music? Are there clear attitudes toward weight (strength vs. lightness), time (sustained vs. quick), and space (direct vs. indirect)?

5. Discuss two main ideas covered in today's lesson and summarize what you have learned by observing this class.

CLASS OBSERVATION FORM #2

Name:

Class:

Date:

Reason for sitting out:

Instructions: (1) Complete *four* of the following questions and attach form to your class notes (2) Consider moving to another place in the room as you complete your observation

1. Mention ***three*** of the teacher's general or individual feedback comments. How does this feedback apply to you?

2. Do you see students responding to the teacher's feedback? Explain what you see.

3. Are there any students in this class who are inspiring you? Why, specifically?

4. Pay attention to dancers' intent behind their movements. Are the dancers clear about how and where they are moving in space? Do you see clear rhythmic expression in relationship to the music? Are there clear attitudes toward weight (strength vs. lightness), time (sustained vs. quick), and space (direct vs. indirect)?

5. Discuss two main ideas covered in today's lesson and summarize what you have learned by observing this class.