



DAN-133: HISTORY OF POPULAR DANCE IN THE UNITED STATES

Effective Term

Fall 2025

BOT Approval Date

03/14/2024

Discipline

DAN - Dance

Course Number

133

Course Title

History of Popular Dance in the United States

Short Title

American Popular Dance

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course



b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course investigates the history of vernacular dance in the United States from the late 18th century to the present. Emphasis is placed on analysis of the dances of Colonial America, minstrelsy, vaudeville, Broadway, Hollywood Musicals, and television. Ballet, modern/contemporary dance, and American forms created from a fusion of diverse influences found here in the United States, including jazz, Latin, tap, and hip hop styles are investigated for their cultural and historical significance.

Attach Supporting Documents

Dance AA non transfer.docx
Certificate of Achievement in Dance Certificate_2020 (1).pdf
AA in Dance (Transfer) Associate in Arts_2020.pdf
UCR and CSU San Marcos Course descriptions.docx
Articulation CSU San Marcos Dance 23.pdf
Articulation Agreement UCR Dance 23.pdf

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0399 - Dance, Other.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS B2 - Social & Behavioral Sciences
AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective

1. Compare and contrast Afrocentric and Eurocentric dance aesthetics.
2. Assess the ways in which dance was imported to and transformed in the United States and its social importance during the colonial period and the early republic.
3. Analyze and assess 19th century minstrelsy and the resulting spread of Africanist dance styles and cultural practices, the transformation of meaning with the widespread introduction of African American performance, and its legacy today.
4. Define and appraise vaudeville and analyze the dominant dance styles associated with it.
5. Analyze and describe the historical development of tap, ballet, modern dance, jazz, and street styles in the United States and discuss their essential elements and resulting alterations as they moved into theater, film, or television.
6. Evaluate the various approaches to dance, dancers, and dance directors revealed in musicals both on film and stage during the 1930s and 1940s and examine the rise of the director-choreographer in the American musical.
7. Scrutinize the integrated dance musical on film and stage.
8. Investigate the effects of the Harlem Renaissance on popular American dances.
9. Select a theatre dance and assess its evolution from the vernacular to the stage.
10. Analyze the importance of couple dancing in the United States for ways in which it reflects and reinforces gender and ideals of social class.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. The student will discriminate between the Africanist and Europeanist aesthetics to construct an altered understanding of the diversity of American dance forms.
2. The student will develop an awareness of the history, diversity, and cultural significance of American fusion dance forms.
3. The student will recognize how culture and meaning are conveyed through dance.

Program Learning Outcomes

Learning Outcome

1. Apply knowledge and skills gained to new and varied situations through dance expression.
2. Compose, perform and evaluate works of artistic expression.
3. Develop an awareness of the history, diversity, and cultural significance of dance.
4. Discover and evaluate movement through the use of aesthetic tools gained.
5. Examine anatomical ideas and discover the connections required to demonstrate depth of knowledge and technical ability.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Civic

Personal
and Professional Responsibility

Content

Course Lecture Content

1. Overview
 - a. Africanist and Europeanist practices and aesthetics
 - b. Early practices through 1800s
 - i. How did the Europeanist practices get here?
 - ii. How did the Africanist practices get here?
2. Colonial dance in America
3. Minstrelsy Origins
 - a. The Entre' Acte
 - b. Important proponents and performers
 - i. Thomas Dartmouth "Daddy" Rice
 - ii. William Henry Lane--"Master Juba"
 - iii. Others
 - c. Format
 - i. Opening
 1. Mr. Tambo Mr. Bones
 2. Interlocutor
 - ii. Olio
 - iii. Afterpiece
 1. Walkaround
 - d. Important fusion dance forms
 - i. Jump Jim Crow
 - ii. Essence of Old Virginia
 - iii. Buck and Wing
 - e. Cultural, racial, and social significance
 - i. White minstrelsy
 - ii. Black minstrelsy
 - iii. Social and psychological functions of minstrelsy
 1. Introduced Africans and African Americans to Northern audiences who may never have come into contact with slaves or freemen
 2. Spread of stereotypical ideas about African Americans through dance
 3. Romanticized plantation life as a simpler, happier time through dance
 4. Christian guilt assuaged by idea that Africans and African Americans were too simple to take care of themselves
4. Vaudeville
 - a. Definition and history
 - i. Dance styles
 1. Eccentric
 2. Class
 3. Barefoot aesthetic
 4. Skirt
 5. Apache
 6. Ethnic
 7. Ballet
 8. Song and dance numbers, front of curtain
 9. Tap
 10. Comedy
 11. Acrobatic/Contortion
 12. Others
 - ii. The Circuits and the Theatres
 1. TOBA: Theatre Owner's Booking Association
 - a. "tough on Black asses"
 2. Keith-Albee

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3. Tony Pastor
 4. The Palace
 5. Differences in practices and treatment of performers between "white" vaudeville and "Black" vaudeville
 - iii. Important vaudeville performers/dancers who may be discussed
 1. Williams and Walker
 - a. Bert Williams known as "the funniest man I ever saw, the saddest man I ever knew"--W.C. Fields
 2. Al Jolson
 3. Josephine Baker
 4. others
 5. Early Ballroom
 - a. The Waltz: European Import
 - i. Waltz as popular couple dance
 1. Waltz as "modern" social dance as depicted in 1940 film "Pride and Prejudice"
 - b. Fusion of Europeanist and Africanist practices
 - i. Issues of race
 - ii. Animal dances and the uproar as older, more conservative white Americans objected
 1. Turkey trot
 2. Grizzly bear
 3. Bunny hop
 4. Africanist aspects conservatives found so challenging
 - iii. Performers and their innovations who may be discussed:
 1. Vernon and Irene Castle
 - a. Two-step
 - b. Castle walk
 - c. Tango
 - d. Fashion trends
 - e. Teaching
 - i. "Castle House"
 6. Early Musical Theatre
 - a. *The Black Crook*
 - b. The beginnings of ballet and precision styles of stage
 - i. imports from Europe
 1. Early innovators
 2. John Tiller
 3. Albertina Rausch
 4. others
 - c. Creations in the U.S.
 - i. *Runnin' Wild*
 - ii. *Chlorindy, or the Origins of the Cakewalk*
 - iii. *Darktown Follies*
 - iv. Dance styles
 1. the cakewalk
 2. toe
 3. legomania
 4. toe-tap
 5. acrobatic
 6. ballet
 7. others
 8. Performers who may be discussed:
 - a. Josephine Baker
 - b. Earl "Snake Hips" Tucker
 - c. Bill "Bojangles" Robinson
 - v. Later developments which may be discussed (Black Broadway shows of the late 20th Century)
 1. *Bring in Da Noise, Bring in Da Funk*
 2. *Jelly's Last Jam*
 - vi. Dance styles and proponents

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1. toe
 2. legomania
 3. tap
 4. toe-top
 5. acrobatic
 6. ballet
 7. others
 - vii. Zielgfeld and the Follies
 - viii. Busby Berkeley and Ruby Keeler
 1. The Backstagers
 - ix. Bill Robinson, Shirley Temple and Eleanor Powell
 - x. Fred Astaire and Ginger Rogers
 - xi. The Nicholas Brothers
 - xii. George Balanchine
 - xiii. Jack Cole
 - xiv. Gene Kelly
 - xv. Others
 - xvi. Dance styles
 1. tap
 2. ballroom (see Ballroom dances which may be discussed)
 - d. The Integrated Musical
 - i. Agnes de Mille
 1. *Oklahoma!*
 2. the Dream Ballet
 - ii. The concept musical
 1. Michael Bennett
 - a. *A Chorus Line*
 - b. *Dreamgirls*
 - c. *Follies*
 2. Bob Fosse
 - a. *Damn Yankees*
 - b. *Sweet Charity*
 - c. *Cabaret*
 - d. *All That Jazz*
 3. Dance styles
 - a. ballet
 - b. modern dance
 - c. jazz dance
 7. The Jazz Era
 - a. Issues of race
 - b. Harlem Renaissance
 - c. Clubs
 - i. The Cotton Club
 - ii. Savoy
 - d. Black Musicals on Broadway
 - i. Emerging jazz dance and the transition from the vernacular to the stage (and back to the vernacular in the white community)
 1. The Charleston—"everybody's dance"
 - a. social dance venues (see clubs)
 - b. in Black Musicals
 2. Black Bottom
 - a. social dance venues
 - b. in Black Musicals
 3. Lindy Hop
 - a. social dance venues (see clubs)
 - b. Proponents who may be discussed:

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- i. George "Shorty" Snowden
 - ii. Norma Miller
 - iii. Frankie Manning
 - iv. Herbert "Whitey" White and Whitey's Lindy Hoppers
 - 4. Show Dance--combination of styles
 - 5. Ballroom dances which may be discussed
 - a. Viennese waltz
 - b. Tango
 - c. Latin dances
 - i. cha cha
 - ii. samba
 - iii. international rumba
 - iv. Paso Doble
 - v. Jive
 - d. Fox trot
 - e. others
 - ii. The Rock n Roll Era
 - 1. American Bandstand
 - a. Dances discussed may include:
 - i. the twist
 - ii. the monkey
 - iii. the jerk
 - iv. others
 - iii. Disco
 - 1. Latin influences
 - 2. Dances discussed may include:
 - a. the hustle
 - b. the electric slide
 - c. the bump
 - d. the YMCA
 - e. the funky chicken
 - f. the time warp
 - i. parodying the dances of the seventies
 - g. others
 - iv. Jerome Robbins
 - v. Bob Fosse
 - vi. Michael Bennett
 - vii. Hinton Battle
 - viii. Debbie Allen
 - ix. Gregg Burge
 - x. Others
- e. Barefoot Aesthetic Dancing--the Forerunners
 - i. Mary Louise "La Loie" Fuller
 - ii. Isadora Duncan
 - iii. Ruth St. Denis
 - iv. Denishawn
 - 1. Ted Shawn
- f. The Advent of Modern Dance
 - i. Issues of race and gender/Issues of body politics
 - ii. First generation choreographers who created techniques and companies
 - 1. Martha Graham
 - 2. Doris Humphrey
 - 3. Charles Weidman
 - 4. Important African American innovators/choreographers whose contributions expanded the vocabulary to include Africanist movement and aesthetics

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- a. Katherine Dunham
 - b. Pearl Primus
 - c. Alvin Ailey
 - d. Donald McKayle
 - e. Important Latinx innovator/choreographer
 - i. Jose Limon
 - g. Jazz Dance as a technique
 - i. Issues of race and gender
 - ii. Issues of body politics
 - iii. Proponents/innovators who may be discussed
 - 1. Luigi-basis of Broadway style
 - 2. Jack Cole
 - 3. Bob Fosse (see musicals)
 - 4. others
 - iv. African American proponents/contributors who may be discussed
 - 1. Asadata Dafora
 - 2. Katherine Dunham
 - 3. Pearl Primus
 - 4. Geoffrey Holder
 - 5. Talley Beatty
 - 6. Chuck Davis
 - 7. Lula Washington
 - 8. others
 - v. Postmodernism
 - 1. Every body is a dancer
 - a. Deconstructing dance composition
 - b. Merce Cunningham (Father of Postmodernism)
 - c. Twyla Tharp
 - d. The Judson group
 - vi. Urban Dance
 - 1. Issues of race/appropriation and gender
 - 2. Issues of body politics
 - 3. Dance styles
 - a. breaking
 - b. popping
 - c. locking
 - d. funk
 - e. freestyle
 - f. hip hop styles
 - 4. DJ Innovators
 - a. Afrika Baambaata
 - b. DJ Kool Herc
 - c. Mixmaster Flash
 - 5. Dance/choreographers who may be discussed
 - a. Savion Glover
 - b. Boogaloo Sam
 - c. Crazy Legs
 - d. Mr. Wiggles
 - e. Don Campbell
 - 6. Crews that may be discussed
 - a. Rock Steady Crew
 - b. The Lockers
 - c. Jabbawockeez
 - 8. Contemporary Dance
 - a. Late 20th/Early 21st Century development of modern dance
 - b. Issues of race and gender

- c. Issues of body politics
- d. Choreographers who may be discussed:
 - i. Bill T. Jones
 - ii. Taisha Paggett
 - iii. Mark Morris
 - iv. David Parsons
 - v. Travis Wall
 - vi. others

Methods of Instruction

Method

Discussion

Integration

In small groups, students will discuss dance styles utilized in 19th century minstrelsy, analyzing the spread of Africanist dance aesthetics and cultural practices, and the creation of fusion forms born of the Africanist and Europeanist traditions coming together on the minstrel stage.

DE Adaptations for MOI

Students will participate in content-related group discussions available in the virtual discussion boards, supported by weekly content, via the CMS, with all accessibility requirements met. supported by the weekly content available in the course management system. They will upload their findings into the discussion via written text, and will respond to the posts of peers. All accessibility requirements will be met.

Method

Film/video Viewing and Discussion

Integration

After viewing video of tap dance, modern, jazz, ballet and street forms, as well as colonial dances imported to the United States, students compare and contrast Africanist and Europeanist dance aesthetics.

DE Adaptations for MOI

Students will view dances online via sites such as the Dance Database available through the Library web page, YouTube, and video clips and captures that have been uploaded into the Canvas assignment, discussion or course content page. All videos will be captioned and all accessibility requirements met.

Method

Group Projects

Integration

In cooperative learning communities, students inventory the Africanist and Europeanist elements of the Turkey Trot and compose a written explanation as to why the moral watchdogs of the day found this dance to be threatening.

DE Adaptations for MOI

Specific topics related to overall course material will be researched by students using online sources, printed materials, and multimedia presentations for presentation to entire class either in a hybrid situation or online via the CMS. Presentations can be shared via PowerPoint with or without audio, Camtasia, Pod Casts, or printed text. Any video utilized must be close-captioned and meet all accessibility requirements.

Method

In-class Exercises

Integration

After viewing film clips of popular dance from films such as *Pride and Prejudice*, students will assess the ways in which dance was imported to the United States, discussing the importance of social dance in Colonial America, analyzing how dances were transformed by the performances of African American musicians, and how new dances were created as the two groups came into contact with one another's dance and music traditions.

DE Adaptations for MOI

Lecture will be communicated via the course management system (CMS). Lecture may be in a variety of forms, including a PowerPoint presentation with or without audio, printed text, or a Camtasia lecture. Multimedia components such as video clips, etc., can be captured and made available online. All video utilized for lecture will be captioned and meet accessibility requirements.

Method

Observation and Demonstration

Integration

After viewing clips from the films *After Seben* and *Hellzapoppin*, demonstrate the basic steps of the Lindy Hop, followed by discussion of the effects of the Harlem Renaissance on popular American dance.

DE Adaptations for MOI

After viewing clips from the films "*After Seben*," and "*Hellzapoppin*," students will next view a fully captioned video made by the instructor in which the basic steps of the Lindy hop are demonstrated, followed by discussion of the effects of the Harlem Renaissance on popular American dance. These video clips will be posted within the CMS and follow-up discussions will take place using the discussion forum, blog tools, and/or voice threads. Clips utilized must be captioned and meet accessibility requirements.

Method

Lecture

Integration

Lecture on the Africanist and Europeanist aesthetics, comparing and contrasting elements and aspects of each and highlighting how some African American modern dance artists have incorporated both into their work.

DE Adaptations for MOI

Following the lecture, (which is delivered either in a PowerPoint, captioned Studio recording, or via Canvas a course pages), students view the dance "*Revelations*," choreographed by Alvin Ailey, reflecting the African American experience growing up in the Southwest, which has been embedded within the a discussion in the Course Management System. Together in small groups, they categorize both Africanist and Europeanist aesthetics and elements that exist in the suite of dances and post their findings to the discussion in Canvas, drawing conclusions about what the dance reveals, and how the artist remained true to both Africanist and Europeanist influences. All video is captioned to reflect lyrical context of Negro Spirituals used as music for the dances within "*Revelations*," and meet accessibility requirements.

Methods of Evaluation**Method**

Group Projects

Integration

Students are evaluated for content and critical thinking regarding a given subject in dance which a cooperative learning group investigated, discussed and then presented to the class informally. Example project: Discuss the contributions, innovations and influence of the following African American dancer/choreographers on the development of modern dance: Katherine Dunham, Pearl Primus, Alvin Ailey, and Donald McKayle.

DE Adaptations for MOE

Using the wikitoool in the course management system (CMS), students will, as a small group, address a series of questions and together post synthesized answers. Prior to posting, students will have access to a group discussion forum for this project. (It's possible that students would want to use CCC Confer for e-conferencing among their group). All tools used will meet accessibility standards. The instructor will respond to each group with feedback within one week of the due date.

Method

Oral Presentation

Integration

Students will present their research project in a PowerPoint presentation, to be evaluated on basic knowledge, depth of research, clear presentation of ideas and critical thinking, in regard to a topic of the student's choice related to the course of study. For example, the influence of the Africanist aesthetic as utilized in the Animal Dances on the development of the separation of the couple in American social dance.

DE Adaptations for MOE

Students have a choice between a term paper or a presentation. A term paper will be required and submitted via email through the CMS. Presentations can be created using PowerPoint, audio/video software, or other presentation tools and delivered using CCC Confer synchronously and archived for asynchronous access. All tools utilized need to meet accessibility standards. The instructor will respond with written feedback for each individual in the feedback area presented for each assignment within two weeks of the due date.

Method

Papers

Integration

Students will write an essay comparing and contrasting the Africanist VS Europeanist aesthetics that will be evaluated on the student's ability to differentiate elements of each and demonstrate an understanding of how these disparate traditions influenced and informed one another, creating something new.

DE Adaptations for MOE

Written evaluation of essay examination of understanding of assigned reading. This will be submitted as an assignment in the CMS. All accessibility standards will be met. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Method

Quizzes

Integration

Quizzes will be given to measure student understanding of terminology, dance styles, dancers, and choreographers, and/or the ability to compare and contrast styles, dancers, and choreographers.

DE Adaptations for MOE

Timed quizzes testing understanding of terminology, dance styles, dancers, and choreographers covered in reading/lecture and in discussion threads will be conducted through the testing feature of the CMS. Tools utilized will meet accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the quiz due date.

Method

Research Projects

Integration

Students will write a research paper on the Forerunners of modern dance: Loie Fuller, Isadora Duncan and Ruth St. Denis, and the contributions each made in the spread of the new art form, modern dance, and will be evaluated on accuracy, integration of historical information, depth of research, and written analysis of the subject which demonstrates a strong focal point, convincing argument, and substantiation through examples of the ways in which these iconoclasts influenced generations of dancers.

DE Adaptations for MOE

Students will upload written work into the assignment using the course management system. Tools utilized will meet all accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Use appropriate research methods and tools to gather resources, then write a research paper examining the love and theft that occurred on the minstrel stage, detailing the ways in which the performance of new, fusion dance forms was a method of derision, making fun of African Americans and their cultural practices. Examine the ways in which these performances both contributed to the spread of racial stereotypes, while also creating an appetite for Africanist aesthetics such as polycentrism, contrariety, syncopation, improvisation, and the concept of "cool", which were revealed in these dances as performed in minstrelsy, Vaudeville, on Broadway and in film.

How assignment will be adapted in online format

Students will use various source materials, including the text or other books, periodicals, online articles, and video available on YouTube or other online repositories, to research and gather information about their subject. Written work will be uploaded into the assignment on the course management system as a file or as a text entry. Tools utilized will meet all accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Research a notable choreographer, then create a dance that is influenced and informed by that artist and his/her style and/or intent. Parallels between the work of the artist and what you have produced should be apparent—but, the dance itself should be original. Defend your choices to the class, explaining how they relate to that artist.

How assignment will be adapted in online format

Course material will be researched by students using online sources, printed materials, and multimedia presentations for presentation to entire class either in a hybrid situation or online. Presentations can be shared live, live in a real time Zoom meeting, or on video posted to the discussion board in the course management system. Any video featuring spoken text by the student, must be close-captioned and meet accessibility requirements. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

After viewing a live dance concert or curated "concert" of videos available made available on the CMS in an assignment, select two dances to discuss in detail, and write a critique, appraising each of the following elements of theatrical presentation: the space, costuming, lighting, any special effects utilized, and the use of sets/set pieces/props, and how those elements work together to support the intent of the dance, the choreography, and performance values to create an overall consistent and homogenous viewing experience for the audience. Papers will include an opening paragraph including a thesis statement, and a closing paragraph which reiterates that statement, and brings the paper to a conclusion. All opinions expressed should be substantiated with an explanation of why the writer responded to the dance and to each element of theatre in the way that they did.

How assignment will be adapted in online format

For those online students who cannot attend a live dance concert, a curated concert of dance videos will be supplied in a module. Students will be instructed to watch all of the videos, in lieu of attending a live performance, and select two to discuss. Critiques will be uploaded into the assignment in the course management system as either a text entry, or as a file. Feedback will be provided by the instructor within two weeks of the due date, posted into the feedback area of the assignment in the CMS. All accessibility standards will be met.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Create a collage of all the pictures you can find related to a specific dance style found in musical theatre. Share it with class, explaining your choices and tracing the lineage of the dance from its origins to the stage.

How assignment will be adapted in online format

Students will have a family member or friend video them as they present their collage in a digital file that will then be uploaded into the discussion board via the course management system. The instructor will play each video for the entire class in a real-time Zoom meeting, or students will view each video on their own time in the discussion. All videos presented must be close captioned using Studio in Canvas and meet accessibility requirements. The instructor will respond to individual work within two weeks of the assignment due date.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Research a project of individual topic related to class material which will emerge in a creative art (collage, painting, drawing) performing (musical composition, urban poetry, choreography, reconstruction, or demonstrations of dance styles with a genre), or writing (a short musical, poetry) project shared with the class. Include a discussion of your process in creating a performing project, why you chose that project and topic, and how it relates to our course of study.



How assignment will be adapted in online format

Students present their artwork or performance live in a hybrid meeting, or real-time meeting via Zoom, with the instructor highlighting their tile. An alternative for a fully online section will feature a video of the student presenting their work, which a family member or friend will film, and which will be uploaded to the assignment. All spoken word must be close captioned using Studio in Canvas, and meet accessibility standards. Videos may be viewed by individual students at their leisure. The discussion board may be implemented into the assignment, into which students will post their videos. Student responses and feedback for their peers appear within replies. The instructor will provide feedback to each student within two weeks of the assignment due date.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

In small groups, students will collaborate to identify Africanist and Europeanist aesthetics found in dances presented to the class on video.

How assignment will be adapted in online format

Videos of dances reveals both aesthetics will be available in the assignment in the course management system. Using the wikitooll in the course management system (CMS), students will, as a small group, address a series of questions and together post synthesized answers. Prior to posting, students will have access to a group discussion forum for this project. (It's possible that students would want to use CCC Confer for e-conferencing among their group). For classes that meet via Zoom in real-time, the videos will be shown to the entire group, then students will be placed in breakout rooms for an appropriate amount of time to discuss and record their findings on a Google doc. Tools utilized will meet all accessibility standards. The instructor will respond to groups in the feedback sections of the assignment within one week of the due date.

Course Materials**Textbooks**

Guarino, Lindsay, and Jones, Carlos R. (2022). Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century. University Press of Florida; 1st edition. ISBN: 10 : 0813069114, ISBN-13 : 978-0813069111

Other Resources

Fuhrer, Margaret and Mack, Alicia Graf (2014). American Dance: The Complete History Voyageur Press; ILL edition . ISBN: 13: 978-0760345993

Hurwitz, Nathan (2014). A History of the American Musical Theatre: No Business Like It Routledge. ISBN: 13: 978-0415715089

Kassing, Gayle (2017). History of Dance: 2nd Ed with Web Resources Human Kinetics. ISBN: 10: 1492536695

Class Size Information**Class Size**

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Explain how diversity and inclusion (e.g., gender, culture/race, sexuality, etc.) is infused into the course.

In this course, the histories and cultural significance of multiple dance forms popular in the United States at different points in our history, are investigated. Students of diverse backgrounds will be able to relate to and recognize dance forms from various cultural influences, the majority coming from two main demographic groups in the United States who brought with them their dance traditions, (which are always a touchstone and reminder of home), and the resultant dance forms that emerged from the fusion that took place here as these two main cultural influences came into contact with one another. These two main influences came from Europe, especially Great Britain and France, and western Africa via the slave trade. Students study these and other forms that were imported here, and their influences in the development of new dance forms that could only have occurred here in the United States at that particular time in history, because we were the melting pot of the world. They examine how these genres and styles reflected social, and cultural trends and were affected by social, political and economic forces within American society. Students learn about the aesthetic differences between the two main influences: The Europeanist aesthetic with its ramrod straight posture, as seen in English clogging and the Irish jig, as well as the elegant and regal dances of court ballet and its later developments, and the Africanist aesthetic which employs an earthbound posture bent forward at the waist, with movement exploding from the hips downward into the earth typified by buck dancing, and the loose-limbed shuffling styles that were imported from Africa. In the United States, new forms resulted from these two main influences, creating dance forms the world had never before seen: an all-American style born of fusion of two or more aesthetics. From the beginning of the course, students learn about these two influences, comparing, contrasting, interrelating, analyzing, and making important realizations about American culture. Videos shown emphasize the marked differences between Europeanist (including Latin) and Africanist aesthetics (which also influenced the development of Latin dance styles in the Americas). Dance forms studied include European court dances, and country dances that were all the rage in the courts of Europe, all performed with the torso upright and lifted toward the heavens, (reflecting the Christian European construct), repeatable patterns and steps, but especially proper comportment befitting upper classes that demanded the service of a dance master in order to learn how to properly perform them. Students also learn about and see video of contemporary African dances, from which they can understand the African aesthetics of polycentrism and polyrhythms, contrariety including derision, ephebism (youthful performance despite age), high-effect juxtaposition, and what historian Brenda Dixon-Gottschild calls "the all-embracing Aesthetic of the Cool," (described by Dixon-Gottschild as "soul force,") in her book "Digging the Africanist Aesthetic in American Performance," which all African dance has as its underlying principle (Dixon-Gottschild 17). From videos depicting both Europeanist and Africanist dance forms, students are able to scrutinize how aesthetics from each can be found in many American dance forms that emerged in the 19th, 20th and 21st centuries. The resulting fusion dance forms that emerged have continued to evolve, with the most recent genre, hip hop, taking the world by storm.

A form that is not the result of fusion, but instead mirrors the American tradition of rebellion, modern dance, emerged from the Europeanist side. Students learn how the modern dance aesthetic of expression of oneself and being true to oneself in the here and now, affords the artist the freedom to create according to one's individual impulse. This has always meant that individual concerns have flourished within this genre, which is free to express any idea, and can be tailored to the needs of an intent, and expressed through any combination of movement vocabularies (one of the most important choreographers of the 20th and 21st centuries, Twyla Tharp is known for her eclectic style of using any and all kinds of movement to create something witty and completely new, ushering in postmodernism). American dance history has it all—Africanist, Europeanist, LatinX, fusion, all reflecting our great country, with something for everyone. As students study American dance history, they learn about contemporary artists who work reflects cultural, racial, sexual, or gender-based realities, with which or whom they can identify, and because these dancers are held up both as artists, and also as representative of our nation, they feel welcomed and respected, especially because of the wealth of individual styles of artistic expression that is represented.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Course content surveying the history of American popular dance is extremely pertinent and interestingly parallels social and political eras of United States History which are relevant today as we seek to make higher education accessible to all, and to implement an open and accepting atmosphere for all. This class reinforces how the arts help to communicate and represent what is going on not only in the lives of artists, reflecting their lived experiences, (or in some cases, belying them), but also the zeitgeist of our nation. It focuses on two major contributors to American dance: practices and aesthetics imported from Europe, (Europeanist) and those that originated in Africa (Africanist) as they are reflected in the dance forms that were popular at different points in American history. As students learn about how the Africanist aesthetic in dance was considered "primitive," and "less than" Europeanist practices, they can discover close connections to current issues of race, gender and gay rights that are on the forefront of the American social and political climate. Students recognize the seemingly paradoxical huger for the fresh and vibrant dances that were the result of fusion despite racial prejudice and stereotypes about Africans and African Americans spread by the minstrel show, which was the most popular form of entertainment in the 19th century. These kinds of realizations make an accessible course even more relevant, as students investigate the differences between how the many contributions of artists of color to the American arts actually bely that fact that Black and white performers were treated differently in any era of American history. And yet, those contributions are so vast, that, as Bernice Johnson Reagan said in the video, 'Dancing: New Worlds, New Forms,' these additions to the arts and culture made by African Americans are "key to not only being African in America, but American in America" (Reagan).

On the Europeanist side, students learn about the 20th century developments of modern dance, postmodernism, and contemporary dance, that are also All-American in the imperative of rebellion while also implementing aspects from the past that are valued within the art forms. These reflect the individual, as all three dance forms are all about the expression of self in the here and now. These related dance forms are not solely Europeanist, however. African American and Latin/Hispanic dance artists have also introduced new vocabulary into these forms that have insured continued evolution of each.

Additionally, in an attempt to insure this course is accessible to all, assignments, methods of evaluation and methods of instruction are designed to provide multiple modalities of learning, including lecture, presentations, shared assignments, research projects, discussions, and alternative methods of assessment. These methods include individual and small group assessment, providing the opportunity for students to collaborate and learn from one another as they investigate and formulate answers to questions they have pondered, researched, and discussed together to create the best and most complete answers they can, in a collaborative manner. This gives equal opportunity to students who historically haven't done well in traditional examinations. It also makes learning more meaningful. Some assignments are geared toward students being able to utilize their individual gifts to create projects that, like dance itself, reflect who they are in the here and now as they also present their findings on course material or related material of interest.

Interactions

Explain how the course will incorporate student-to-student interaction.

Within this course, whether taught as a face-to-face or online section, students interact with one another via in-class discussions, discussion boards, and via working in small groups in various capacities. In discussions/discussion boards, students answer posed questions, and are tasked with responding to one another in a way that both engages with and shows respect for their peers. In an online situation, students will comprise a post, and then respond to a given number of peer posts in a reply. The instructor provides parameters for responses which affirm what their peer has shared, add their own reactions, and/or by adding information that was not included in the post relating to the subject matter. Small groups may be implemented (both online and in the classroom) to investigate/research a topic, and report back to the class on their findings, via in-class discussions or discussion boards. Small groups may also be implemented in assessments in both online and in classes that meet in real time. Students are given a series of questions for which they research and formulate answers together, demonstrating critical thinking. This affords all students the benefit of working together to solve whatever "problems" are represented in the prompt, with a shared responsibility for the outcome. Shared student projects of this sort may be used to substitute for a quiz, for example, with each group completing a series of questions representing one major topic within a unit. Groups report out to the entire class, with all students listening and/or reading their findings, representing all major points of a unit covered. Students also watch/listen to/read and respond to group projects and assessments, and in discussion boards, giving one another support and adding replies to posts.

Explain how the course will incorporate instructor-to-student interaction.

Instructor-created content is delivered to teach material utilizing lectures (verbal, written, recorded, PowerPoint), dance forms shown on video, visual or recorded demonstration (when possible), verbal description, leading of discussion (including replies and feedback to student posts), and immediate assessment to project and assessment presentation. Utilization of diverse learning modalities is employed in both online and face-to-face classes, providing multiple points of access to the material, and giving students the opportunity to excel given their individual learning styles, and strengths. Dance courses inherently engage multiple learning modalities, even in lecture courses, to provide a unique and perhaps more equitable learning environment for all, but especially those students who may not excel in a strictly traditional lecture environment. Students ask questions in real time face-to-face sections, which are immediately answered by the instructor, or submitted via email, instant messaging, etc., and answered when received, either individually, or in an announcement put out to the entire class. Instructors may also use announcements for various reasons, including to give general feedback on a particular topic or test question that proved problematic. Instructors may make weekly announcements to add new developments that may have occurred re a specific dance form that was not included in the lecture (due to being a current development).

Explain how the course will incorporate student-to-content interaction.

Students engage and interact with content via reading the text, engaging active listening in live lecture, or reading a written lecture or PowerPoint, listening to or watching recorded lectures in online sections, and by watching videos within lectures or posted via announcements, or shown during class. Discussions within face-to-face classes, or via discussion boards in online classes, further help the student to contextualize course content.

Explain how the course will incorporate student-to-self interaction (metacognitive).

A fascinating article by Steven Brown, PhD, in *Psychology today* in November of 2011, stated that dance "seemed poised to be 'the next wave' in cognitive neuroscience," because of its "complex movement, interpersonal contact, including feelings of bonding, empathy, cooperation, and social identity, rhythmic synchronization" (usually with music), and the use of "meaningful gesture and role playing utilized" (Brown). Dr. Brown went on to add that because dancers learn movement and choreography through watching experts perform it and imitating what they do, when they observe movement that is "perceived as both familiar and executable," the brain reacts in two major ways: the visual parts and the motor-planning parts are both stimulated (Brown). Even more exciting, this is true of both those who are experienced, and also those who are novices, suggesting not only that for trained dancers, observation alone can stimulate the motor system, resulting in a kinesthetic response, but also that those novices who become familiar with

dance movement (technique and choreography) via watching dance either on video or in live performance, may also experience metacognitive stimulation. Studying a dance technique, therefore, is very meta, as novices and experts alike become more aware of their own thought processes as well as what their bodies are doing. But it is possible for non-dancers to develop what we refer to as 'an eye for dance,' recognizing good technique, complex movement patterns that are acknowledged by the brain as aesthetically pleasing, artistic brilliance and virtuosity, and intent that contributes to meaning, no matter the genre? Yes. As students reflect on their own increasing abilities to discern each of these aspects in dance, they become more aware of their own thought processes. This is also true of evaluating dance for its artistic and aesthetics values. While we cannot learn dance technique simply by watching, we can develop a metacognitive process toward viewing dance, and what makes it good—or not—which undoubtedly expands our understanding and enjoyment. Additionally, as students work together in groups to answer questions posed, or to identify aspects of the Africanist or Europeanist aesthetics, or to write the ten things that struck them from the day's lecture, they become aware of their thoughts and thought processes. In these ways and many others, dance is very meta.

Brown, Steven. "Is Dance 'The Next Wave' in Cognitive Neuroscience?" *Psychology Today*, 23 Nov. 2011.

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