Course Description:
Theory and Practice of Modern Dance is a beginning level Dance Composition course for dance majors that will acquaint the student with the elements of dance: space, time, body and energy and will explore how these elements can be used in the creation of dance. In-class work will include improvisational explorations, short movement studies and longer dance works. Students will work on solo and duet forms and may choose to do a group work. Assigned readings as well as in class discussion will form the foundation of the class work. Students will gain experiential knowledge about the composition process not only through their own creative investigations, but also through observations of their classmates’ work, through participation in their classmates’ dances as performers and through discussion. Students will be encouraged to begin to find their own original movement style and their own creative voice.

SWIG component

SWIG is a high impact practice. SWIG stands for Students Working in Interdisciplinary Groups. This semester Theory and Practice will be participating in a SWIG with two English classes, Introduction to Literature with Prof. Aliza Atik and English Composition with Prof. Benjamin Miller.

The idea of this SWIG is to give you source material for choreographic explorations on the topic of social injustice and to create a dialogue between you and the other two groups of students. The students in the Intro to Literature class will do a writing assignment on the topic of surveillance and post it on our special Blackboard site. (We will visit the library multimedia lab for an orientation about this site.) You will use this writing as a basis for a choreographic exercise or two. You will have online dialogues with those students about the writing and choreography that you are doing. The students in the Intro to Lit class will come to the dance studio to see our showings of the studies inspired by their works. You will have the choice to continue to work on these projects for your final project for this class. The exchange between our class and the Intro to Lit class will be documented in video and photos and students in Prof. Miller’s English Comp class will create a digital documentary about the exchange between our classes.

Goals of the SWIG:
- students will learn how to write appropriately and constructively for a peer audience
- students will learn how to use available technologies to collaborate asynchronously to complete tasks
- students will apply key works and concepts of choreography while acknowledging the perspective of the collaborating course students
-students will clarify important themes related to social injustice via choreographic investigations

**NEH project**

Professor Cary Lane is doing a large-scale project about the Holocaust funded by a National Endowment for the Humanities grant. The project involves a number of Colloquia throughout the year and an exhibit and performance in April. Both the exhibit and the performance feature students responding to the Holocaust through creative work. The dance program has been invited to participate. Those of you who wish to be part of the event and whose work is clearly developed enough, can use your final project for this class as a time to develop work on a subject related to the Holocaust.

The topic of the Holocaust/genocide/hate crimes etc. can feel big and overwhelming for many of us. We will be getting an introduction to the Holocaust via a visit to the KHRCA in October. I have a family history in the Holocaust that I can share with you. Our exchange with the Intro to Lit class will give us a chance to do some choreographic work related to power differentials – an issue related to the Holocaust. We can also relate the history of the Holocaust to many ideas such as social injustice of all kinds, peer pressure, mass persuasion, etc etc.

Music - For the April 16th performance, Professor Bjorn Berkhout is creating an original piece of music based on music created by prisoners in concentration camps. We are invited to use some of that music for our dances for the NEH project. The score will be performed live by QCC students. We will have a chance to listen to a draft of that music soon.

The following link will take you to a site about Professor Lane’s project. [http://qcc.libguides.com/nehchallenge](http://qcc.libguides.com/nehchallenge)

You can see all the educators and artists involved from across the campus and beyond.

Attached is the schedule of Colloquia. You are encouraged to attend as many of these events as possible. The Heidi Latsky event will be of special interest to you. For each event that you attend a 1-3 paragraph response to the experience will earn you extra credit in this course.

**Performance Expectations**: Upon completion of the course, each student/candidate will

1. Demonstrate knowledge of the elements of dance.
2. Be able to utilize various approaches to creating a dance.
3. Will be able to collaborate as a performer with a choreographer in developing a dance.
4. Will be able to give thoughtful and constructive feedback to classmates about their dance creations.
5. Will demonstrate self-awareness and awareness of others when performing and engaging in group activities

**Modes of Instruction**:  
   a. Lectures/Discussions/Reading  
   b. Improvisational explorations  
   c. Cooperative/Collaborative Learning Experiences  
   d. Classroom Observations, Interactions  
   e. Self-Assessment
Course Requirements and Evaluation:

A. Students are required to come to class having done the reading assignments and be prepared for discussion. Students will be graded on their participation in both class discussions and movement activities.

Attendance: Attendance is extremely important to your individual growth and understanding of the class material. Students with 4 or more absences will fail the course - no exception! Arriving late and/or leaving early or coming to class unprepared will result in a lower final grade. Note: Remember that lateness is a sign of disrespect to you and me. Be on time. Two late arrivals and/or two non-participations of any kind will count as one absence - no exception! Also, sleeping through class discussions or activities will be considered an absence.

Attendance Scale
0 Absences………………….100 Points
1 Absence …………………….90 Points
2 Absences ……………………80 Points
3 Absences ……………………70 Points
4 Absences………………….Fail The Course

Note: All absences will be considered in the final grade however for extreme emergencies (i.e. extended hospital stay) an “Incomplete” grade will be considered and discussed with the student.

- Proper dance attire is required for all movement classes.

Final Grading Procedures:

450-500 Points = A 400-449 Points = B 350-399 Points = C
300-349 Points = D 299 points or below = Failure to complete the course successfully

Course Requirements and Grading Standards
Students will be graded in 6 categories:

1. Attendance (worth 20 %) See scale above
2. Participation in both dance explorations and discussions (worth 20 %). Student applies herself/himself openly, seriously and energetically to the class explorations and discussions.
3. Short assignments (worth 20 %) lowest grade dropped. All other short assignments averaged together.
4. Participation in SWIG exchange (worth 10%) – Students are expected to respond in a timely fashion to their partners. To post commentary that is constructive and thoughtful and written in a professional way.
5. Final Project (worth 30%).
Grading Standards:

A grade of A is given for **superlative** work that demonstrates a profound commitment to the course material, and further, that goes on to employ this material as a springboard for independent thought and work.

A grade of B is given for **very good** work that completely fulfills all the requirements of the course in a conscientious and dedicated manner, and that demonstrates mastery of the course content.

A grade of C is given for work that fulfills all the requirements of the course in a **satisfactory** manner, but that falls short of demonstrating rigor and mastery.

A grade of D is given for work that is **unsatisfactory**.

A grade of F is given for work that **fails** to fulfill the requirements of the course as listed above.

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**Week by Week Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>3.</td>
<td>9/11</td>
<td>Spatial pathways projects shown. Negative space exploration and studies.</td>
<td>45-57.</td>
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<tr>
<td>4.</td>
<td>9/18</td>
<td>Negative Space studies shown. SWIG partners in English 102 will post written pieces on the topic of surveillance. This material will be used for time explorations and rhythm study. Visit Academic Computing Center.</td>
<td>58-71.</td>
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<tr>
<td>5.</td>
<td>10/2</td>
<td>Work on time/rhythm studies with feedback from instructor.</td>
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<tr>
<td>6.</td>
<td>10/9</td>
<td>Time composition finished and shown. Visit of Professor Atik’s class. Phrase discussion begins.</td>
<td>pp. 23-30</td>
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<tr>
<td>7.</td>
<td>10/16</td>
<td>Phrase charades.</td>
<td></td>
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<tr>
<td>8.</td>
<td>10/23</td>
<td>Movement Quality exercises. Visit KHRCA</td>
<td>Pp72-82</td>
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<tr>
<td>9.</td>
<td>10/30</td>
<td>Movement Quality Exercises with input from SWIG partners.</td>
<td>Pp83-123 (reading on Form)</td>
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10. 11/6 | Discussion of Final Projects. Possible use of source material from English 102 and possible use of section of music from Bjorn Berkhout’s composition. Time to work on Final. | Work on Final Project |
11. 11/13 | Time to work on final with Instructor’s observation. | Work on Final Projects |
12. 11/20 | Time to work on Final Projects. Discussion of feedback procedure. First showing for class with Feedback. | Work on Final Projects. Reading on Feedback guidelines. |
13. 12/4 | Time to work on final projects | Work on Final Projects |
14. 12/11 | Second showing of Final Projects with second showing and feedback | Work on Final Projects |
15. 12/18 | Present Final Project | Present Final Project |

**Academic Integrity:**

**Forms of Academic Integrity Violations**

Violations of academic integrity can occur in a number of ways. Acts of academic dishonesty include (the complete listing with definitions and examples is included in the main body of the QCC Academic Integrity code):

A. Plagiarism – the inclusion of someone else’s words, ideas or data as one’s own work without acknowledging the source.
B. Fabrication – the use of invented information or the falsification of research or other findings.
C. Cheating – an act or an attempted act of deception by which students seek to misrepresent that they have mastered information on an academic exercise that they have not mastered.
D. Academic Misconduct – any act to gain an undue academic benefit for oneself or to cause academic harm to another.
E. Any other serious violations of academic integrity as established by the professor.

*Any student who feels that he/she may need an accommodation based upon the impact of a disability should contact me privately to discuss his/her specific needs. Please contact the office of Services for Students with Disabilities in the Science Building, room 132 (718-631-6257) to coordinate reasonable accommodations for students with documented disabilities.*