

EASTERN MICHIGAN UNIVERSITY  
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE  
GENERAL EDUCATION PROGRAM:  
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

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**DEPARTMENT/SCHOOL:** DEPARTMENT OF MUSIC AND DANCE      **COLLEGE:** ARTS AND SCIENCES  
**DEPARTMENT CONTACT:** JOANN MCNAMARA      **CONTACT PHONE:** 734.487.7120 EXT.  
2714

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1. Subject Code, Number, and Title: DANC 102: Modern Dance Fundamentals for Non-Majors
2. Credit Hours 3
2. Course Description
3. *In Modern Dance Fundamentals for Non-Majors students will develop a technical and stylistic foundation in modern dance at the beginning level. Students will become familiar with the qualitative problem solving process used by modern dance artists to make dances, as well as a model of critical evaluation for the purpose of evaluating representative dances. Students will gain an appreciation of the role of modern dance in American culture through an exploration of its historical underpinnings in the mingling of African and European movement forms and traditions. Class format is based primarily on experiential practice, with approximately nine (9) hours of lecture/discussion.*
4. This course is (check one):
  - an existing course with no revisions (need not go through the input system)
  - an existing course with revisions (attach this form to Request for Course Revision form)
  - a new course (attach this form to Request for New Course form)
5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.
  - Effective Communication**
  - Quantitative Reasoning (*QR designation*)**
  - Writing Intensive (*WI designation*)**
  - Perspectives on a Diverse World**
    - Global Awareness

U.S. Diversity

**Knowledge of the Disciplines**

Arts

Humanities

Science

Social Science

**Learning Beyond the Classroom (*LBC designation*)**

Self and Well Being

Community Service, Citizenship, and Leadership

Cultural and Academic Activities and Events

Career and Professional Development

International and Multicultural Experience

Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

*Modern Dance Fundamentals for Non-Majors meets the general education requirement for Arts in the knowledge of the disciplines. In this course, students will be introduced to the methodologies unique to the art form of modern dance. Modern dance, a form of human movement, provides a highly organized system for experiencing, organizing, creating, interpreting, and evaluating the world around us. Modern dance embodies and perpetuates cultural values and traditions in a manner that is direct, universal and different from verbal forms of communication. In its close association with the human body, movement, space, and time, modern dance can convey knowledge and meaning not learned through the study of other subjects. Modern dance communicates experiences common to all, and can convey contemporary cultural values such as those associated with the environment, patriotism, war, or spirituality. In modern dance personal and cultural meanings go far beyond mere, codified technique and entertainment. Through lectures, observation, and experiential modes, students will learn how modern dance conveys personal and cultural meaning through qualities that are unique to modern dance.*

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

#### **A. OUTCOMES FOR ART COURSES**

1. Acquire basic knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in an arts discipline.

*Primarily through instructor-guided experiential practice-- but also through PowerPoint enhanced lectures, readings, discussions, class presentations, and by watching live and recorded performances-- students in Modern Dance Fundamentals for Non-Majors will learn the basic vocabulary and concepts unique to modern dance technique. This technique is based on a modern dance vocabulary used by dance professionals and described in detail in the syllabus of this proposal. Through instructor-guided experiential practice, students will also gain an understanding of the role of the human body as a tool capable of qualitative expression through the employment of Laban movement efforts, a practice widely used among modern dance teachers, performers, and choreographers.*

*In addition to studying technique as artistic expression, students will explore and practice transforming ideas and feelings into a dance metaphor through the qualitative-problem-solving process used widely by dance artists, and discussed by scholars David Eckert, Elliot Eisner, Howard Gardner, and choreographer Twyla Tharp. Through readings as well instructor-guided, experiential practice, students will learn how to brainstorm on modern dance movement ideas; abstract simple gestures into motifs and phrases through improvisation; design motifs into phrases; and dialogue about the finished work. Lastly, in exploring dance metaphor and meaning in staged works, students will employ a critical evaluation model designed by scholars Edmund Feldman, dance scholar Larry Lavendar, and used widely by dance scholars and critics in the field to interpret and evaluate representative modern dance works.*

*This multiplicity of approaches which emphasizes not only dance performance as qualitative expression, but dance making, and the interpretation of dance making, provides for a rich understanding of both the kinesthetic and cognitive domains of the dance experience.*

2. Examine the relationship between creative and critical thinking.

*As alluded to above, creative and critical thinking will be explored from three different angles in modern dance Fundamentals for Non-Majors. First, through instructor-guided experiential practice, students will learn modern dance technique and how the Laban efforts create various qualities in movement, thus communicating different movement ideas. Secondly, through instructor-guided, experiential practice—but also through PowerPoint enhanced lectures, discussions, class presentations, and by watching live and recorded performances--students will use these qualitative technical skills to demonstrate their understanding of the qualitative problem-solving process that, as noted above, is a widely utilized model in the field. This process includes instructor-guided, experiential practice of brainstorming on modern dance movement ideas; abstracting simple gestures into motifs through improvisation; designing basic phrases and; dialoguing about these phrases. In this way, students will acquire the skills necessary to perceive and define fundamental, creative problems and solve them in the actual making and demonstration of communicative dance phrases at the beginning level. In addition to experiential practice, students will also demonstrate orally in classroom discussion, and in writing, how the final product of the qualitative process--an actual staged dance, as viewed live and on video--can be critically interpreted and evaluated through an objective description and analysis.*

3. Learn the relationship between content and form. (meaning)

*Modern dance serves as the ideal dance medium for an experiential, kinesthetic, and cognitive exploration of meaning. In Modern Dance Fundamentals for Non-Majors students will learn through PowerPoint enhanced lectures, presentations, live performances and video viewing of dances, how a choreographer's "intent" is made manifest through the "form" of modern dance. Four (4) possible intents" will be examined in terms of the dance content and form displayed. These include:*

*1) "representational," wherein the choreographer's intent is to tell a story, as evidenced in the form of a dance such as "Appalachian Spring," choreographed by the Martha Graham; 2) "expressive," wherein the choreographer's intent is evidenced in the form of an emotionally powerful work, such as "Revelations," by the Alvin Ailey; 3) "instrumental," wherein the choreographer's intent is evidenced in the form of a work that addresses a political, social, or religious issue, such as Bill T. Jones' "The Last Super: Uncle Tom's Cabin, The Promised Land;" and 4) "formal" wherein the choreographer's intent*

*is conveyed in a work that deals primarily with the form of dance, such as movement, time, and space, as evidenced in Merce Cunningham's "Rainforest." Through PowerPoint enhanced lecture/discussions, as well as orally in class discussions and in written practice, students will learn how to observe, discuss, and critically evaluate these various forms of staged dances.*

4. Begin to understand the historical development in an arts discipline.

*The study of modern dance provides a springboard for understanding how diverse movement traditions have found harmony in a single artistic form. Students will learn through PowerPoint enhanced PowerPoint enhanced lectures, discussions, readings, and video viewing of dances, how standardized, European-derived ballet forms mingled with holistic, rhythmic, and fluid African movement traditions to produce a dance form decidedly shaped by the American culture. Furthermore, students will become familiar with cultural trends of the early 20<sup>th</sup> century that provided an environment for the development of modern dance. These include 1) the changing roles of men and women, which is reflected in danced relationships on stage; 2) an interest in subconscious thought and behavior, fueled by the development of psychology and evident in modern dance content since early 1900s; 3) an interest in non-verbal communication discussed by Charles Darwin in The Expression of Emotions in Man and Animal, and as evident in the use of expressive gesture in early modern dance and; 4) an interest in naturalism and abstraction among artists in general, which greatly influenced the emergence of modern dance as a technique based on natural movement,--such as use of the breath, bare feet, natural use of the spine and torso, simple gesture, and sometimes pedestrian-like movement—as well as abstraction. These trends are evident in the works of the early modern dance pioneers, including Isadora Duncan's development of a natural approach to movement utilizing simple gesture, Ted Shawn's male dancers, and Martha Graham's interest in subconscious material as content for abstract works.*

5. Develop an ability to evaluate work in an arts discipline.

*In Modern Dance Fundamentals for Non-Majors, students will learn through instructor guided experiential practice and PowerPoint enhanced PowerPoint enhanced lectures, presentations, and written and oral assignments how to describe, analyze, interpret and evaluate a modern dance work, performed live, using the model of critical evaluation designed by scholar Edmund Feldman and dance scholar Larry Lavendar. In describing a dance students will demonstrate in written form an understanding of the various elements of dance, including Laban's movement efforts, space, and time. Students will demonstrate an understanding of how to analyze a dance's structure, interpret it's*

*meaning using the four terms of interpretation, described above in Outcome three (3), and justify a critical evaluation of the work based on an objective description, analysis, and interpretation.*

6. Learn to define and solve artistic problems.

*Through PowerPoint enhanced PowerPoint enhanced lectures, readings, discussions, observation of live and recorded staged dances, and instructor-guided experiential practice, students will learn how modern dance conveys personal and cultural meaning through a movement vocabulary and qualities that are unique to this dance medium. In this course students will move beyond mere learning or “role modeling” of codified technique, to participate in activities essential to general education dance courses in the arts, namely, learning how to work both kinesthetically and conceptually with movement to abstract and transform movement ideas into meaningful communication. Modern dance, which derives from a flexible, ever developing movement vocabulary, provides dancers not only with a technical foundation for dancing, but with a means of improvising, abstracting ideas and feelings into gesture, and then designing those gestures into motifs and phrases that are meaningful and communicative. In this way students will become familiar with creativity as a qualitative problem-solving process as discussed by art scholars David Ecker, Elliot Eisner and Howard Gardner. Thus, through experiential, verbal, and written forms, students will demonstrate an understanding of how movement is abstracted to create a symbol or metaphor that stands on its own. In this way, students will acquire the skills necessary to perceive and define fundamental, creative problems and solve them in the actual making and demonstration of communicative dance phrases.*

*In addition to experiential practice, students will demonstrate orally in class discussions as well as in the writing of a dance review of a live performance, how the final product of the qualitative process—an actual staged dance, as viewed live and on video-- can be critically interpreted and evaluated.*

**B. METHODS OF EVALUATION**

Examinations. *There will be 2 examinations on modern dance terminology, concepts and history. The midterm examination will cover material learned during the first half of class. The final examination will be on material learned in class during the second half of the semester. Both exams will utilize a variety of evaluative methods, including true/false, multiple choices, and matching, and short essay questions. Both exams are designed to assess students’ understanding of the historical events as well as concepts, terms, and vocabulary important to modern dance. Students will be able to make informed observations, interpretations, and evaluations of modern dance based upon the mastery of this*

knowledge. These 2 examinations address outcomes 1A, 2A, 3A, 4A, 5A, and 6A. ( See Attachment I at end of Course Syllabus, for concrete examples of exam questions.)

Skills Quizzes. There will be 3 skills examinations during the course of the semester. The first skills examination will be on the use of breath as well as Laban's movement efforts as used in modern dance technique and dance making. The second skills exam will cover spatial elements with an emphasis on axial and locomotor shapes, level changes, and floor patterns common to Modern dance. The third skills quiz will be on time, with an emphasis on sounds, music, meter and non-meter scores, use of accents, and tempo changes common to in modern dance. Skills quizzes will be performed in small groups of 3 to 4 dancers. Although the instructor assigns the final evaluation, each dancer's assessment consists of three parts: the instructor's evaluation, a peer evaluation, and a self-evaluation. The evaluation tool, distributed at the beginning of the semester will be used for each of the 3 skills quizzes. It is designed to assess the student's ability to apply through modern dance movement, the specific movement concept studied at that time. See rubric for first skills exam, attached to syllabus. These described skills quizzes will demonstrate students' understanding of outcomes 1A and 6A.

CRITICAL INTERPRETATION AND EVALUATION OF A MODERN DANCE. Students will be required to attend a live modern dance concert and review one of the dances on the concert. The review will utilize the model of critical evaluation that addresses description, analysis interpretation and evaluation. Students will employ the vocabulary, terms, and concepts learned in class PowerPoint enhanced lectures and reading materials. Thus, the review will include an introduction, followed by a description of the performance, and analysis of the work's structure, followed by an interpretation of its meaning, and an evaluation of the work. In addition to writing a dance review, students will also design, perform, and teach to other students in class, several dance phrases that convey the essence of the dance selected to review. This written assignment and dance-phrase presentation addresses outcomes 5A and 6A.

Journal. Students will maintain a journal throughout the duration of class. The journal will be a record of the student's goals and how those goals are addressed day to day. Students will also keep a daily record of their questions, physical participation, and contributions to class discussions. This assignment will demonstrate students' understanding of outcomes 1A and 6A.

Attendance and Participation. This class will depend heavily on daily practice of modern dance technique, as well as full participation in PowerPoint enhanced lectures, demonstrations, and

discussions. Class attendance and participation is essential to master of the material and success in the course. Attendance will be taken in the form of journal keeping and questions that students will address during each class. Attendance will be factored along with participation, as noted in journal keeping. Daily attendance and participation addresses all of the outcomes, 1A-16.

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

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Action of the Department/College

**1. Department**

Vote of department faculty: For 27 Against 0 Abstentions 0

Signed by David Woike  
Department Head

13 Feb 2006  
Date

**2. College**

\_\_\_\_\_  
College Dean

\_\_\_\_\_  
Date

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**Action of General Education Advisory Committee**

Vote of General Education Committee: For \_\_\_\_\_ Against \_\_\_\_\_ Abstentions \_\_\_\_\_

\_\_\_\_\_  
Chairperson, General Education Advisory Committee

\_\_\_\_\_  
Date

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**Approval**

## **SYLLABUS**

### Modern Dance Fundamentals for Non-Majors

#### Dance 102

#### **Rationale:**

Modern Dance Fundamentals for Non-Majors meets the general education requirement for Arts in the knowledge of the disciplines. In this course, students will be introduced to the methodologies unique to the art form of modern dance. Modern dance, a form of human movement, provides a highly organized system for experiencing, organizing, creating, interpreting, and evaluating the world around us. Modern dance embodies and perpetuates cultural values and traditions in a manner that is direct, universal and different from verbal forms of communication. In its close association with the human body, movement, space, and time, modern dance can convey knowledge and meaning not learned through the study of other subjects. Modern dance communicates experiences common to all, and can convey contemporary cultural values such as those associated with the environment, patriotism, war, or spirituality. In modern dance personal and cultural meanings go far beyond mere, codified technique and entertainment. Through lectures, observation, and experiential modes, students will learn how modern dance conveys personal and cultural meaning through qualities that are unique to modern dance.

#### **Outline of the Content to be Covered.**

**Unit One.** Introduction to the fundamental concepts, terminology, and historical underpinnings of modern dance. Discussion of modern dance as a mingling of European and African movement traditions. An exploration of the cultural and artistic trends of early 20th century America that influenced modern dance.

Introduction to modern dance technique and movement vocabulary with an emphasis on the use of breath and efforts in modern dance technique. Movement vocabulary and concepts including: Laban movement qualities of heavy/light, sustained, percussive, swinging, vibratory, collapse, and suspension; relaxation and use of energy; use of breath and grounded movement through use of plie, simple torso stretches, side, front and back; rotation of the limbs and positions of the feet (parallel, diagonal, rotated 15 to 45 degrees with each leg); demi plies in parallel first and second positions; rise to 1/8, 1/4, and/or 1/2 toe; foot stretches and brushes in parallel; pointed and flexed foot; rotation of the arms and positions of the arm; leg circles on the floor, outward and inward; leg hinges, lifted to point, brushed, and swinging; knee hinges, bend of lower leg, passé, low and high, legs folding and unfolding, 45 degrees or lower; shifting of weight, closed position to open and open to closed; ball change, even; theory of parallel and opposition action; walking, parallel use of arms and oppositional use of arms; running, in plie; sitting positions, isolations including elementary exploration of possibilities of all parts of the body such as limb rotation, hips to the front and side and back, torso hinge and curves, shoulder up, down, front, back and circle, and head tilts and rotations; lunges front, back and side, rhythms 2/4, 4/4 and 3/4; direction facings including stage relationships, downstage, upstage, stage right, stage left, upstage right and upstage left, downstage right and downstage left; movement direction, in all facings; floor patterns of straight lines, diagonals, and circles; jumping from 2 feet to 2 feet and 2 feet to 1 foot; pivot turns in quarter and half; simple kneels sitting on heels, structured improvisations revolving around use of breath, and Laban movement efforts and qualities.

**Unit Two.** Introduction to understanding and distinguishing the four different forms a modern dance may take, including *representational*, *formal*, *expressive* and *instrumental*. How form embodies content in dance, and what form tells us about the meaning of a dance. How to review a modern dance at a live performance, based on an objective description, analysis of structure, interpretation and evaluation of the dance. Overview of the pioneers of modern dance and how meaning is manifested in their dances: Isadora Duncan, Ruth St. Dennis, Ted Shawn, Martha Graham, Katherine Dunham, Merce Cunningham, and Humphrey-Limon. An overview of the current role of modern dance in contemporary society and an exploration of contemporary artists and trends.

Movement technique and vocabulary: Introduction to space; shape in axial and locomotor movement, asymmetry and symmetry, use of breath in moving in and out of shapes; negative and positive space in dance; how movement size effects shaping in modern dance movement. Axial designs including curve and circular, spine extension and arch, angular and linear, spirals, oblique lines front, side, and back. Exploration of moving designs such as circular paths, undercurves and overcurves, floor patterns changes of

level while traveling. Continuation of modern dance movement vocabulary and concepts from Unites I, and adding: half plies with arm movements; foot stretches on the diagonal; leg circles in parallel, open knee hinges (attitudes), and in parallel; shifting of weight open position to one foot, ball change with a catch step; modern dance walk while changing directions, forward, back, and side; running forward and backward, isolations of the hips in circles, torso in contraction and rotation, head in full circles; lunges in oblique lines and including the torso; rhythms changing primary accents with clapping; Cecchetti directions of corners; floor patterns in simple combinations of those given in Unit I; jumping from one foot to the same foot and from one foot to one foot changing, such as prances and leaps; pivot turns in full.

**Unit Three.** Introduction to movement abstraction. Creativity in modern dance as a qualitative problem-solving process, with an emphasis on how feelings and ideas are transformed through movement abstraction into metaphors. The role of intent, meaning, and communication in dance. The tools and techniques of the creator, performer and audience.

Modern dance movement technique and vocabulary; introduction to time. Including responding to stimuli such as music, sound, voice, visual, textural, and poetry. Movement to metered and non-metered scores; duration, tempo, ascending and descending phrases; impulse and resultant action, including pulse, fall and recovery and contraction and release; ripple actions, including progression of activity through the body to its logical conclusion; torso circles and swings with arms; falls, with an emphasis upon progression to the floor and recover phases; demi plies including rotated positions; full plies in first and second positions; foot stretches on the diagonal; leg circles off the floor in 45 degrees angle; leg rotations during movement; knee hinges in parallel and diagonal; legs unfolding (developpe and envelope) at 90 degrees, if possible; shifting of weight to balance on one foot, to open position to open position (2<sup>nd</sup> to 2<sup>nd</sup>, 4<sup>th</sup> to 2<sup>nd</sup>); walking with simple combinations combining level, direction, and tempo changes; body sways with and without arms; contractions related to torso and limbs; isolations to include torso rotation and torsion in simple succession or combinations of different rotations and isolations; lunges from parallel to rotated and from rotated to parallel; rhythms changing primary accents while walking and with simple arm movements; combination of jumping in place and while moving

### **Required Materials**

Coursepack

**Grading Scale**

Examinations I and II	30% (2 at 15% each)
Skills Quiz	30% (3 at 10% each)
Critical Evaluation and Dance Phrases	10%
Dance Phrases	5%
Attendance and Participation (includes journal)	25%

**Student Assignments**

Examinations. There will be 2 examinations on modern dance terminology, concepts and history. The midterm examination will cover material learned during the first half of class. The final examination will be on material learned in class during the second half of the semester. Both exams will utilize a variety of evaluative methods, including true/false, multiple choice, and matching, and short essay questions. Both exams are designed to assess students' understanding of the historical events as well as concepts, terms, and vocabulary important to modern dance. Students will be able to make informed observations, interpretations, and evaluations of modern dance based upon the mastery of this knowledge.

Skills Quizzes. There will be 3 skills examinations during the course of the semester. The first skills examination will be on the use of breath and movement efforts and qualities in modern dance technique and dance making. The second skills exam will cover spatial elements with an emphasis on axial and locomotor shapes, level changes, and floor patterns common to modern dance. The third skills quiz will be on time, with an emphasis on sounds, music, meter and non-meter scores, use of accents, and tempo changes common to in modern dance. Skills quizzes will be performed in small groups of 3 to 4 dancers. Although the final evaluation is assigned by the instructor, each dancer's assessment consists of three parts: the instructor's evaluation, a peer evaluation, and a self evaluation. This multilayered approach to evaluation is designed to enhance students skills in perceiving and writing about others' movement, as well as ensuring student's self-reflection on his/her own performance. An evaluation tool will be designed for each of the 3 skills quizzes, and will be distributed prior to each one. It is designed to assess the student's ability to apply through modern dance movement, the specific movement concept studied at that time. (See an example at the end of this syllabus, Attachment II.)

Critical Interpretation and Evaluation of a Modern Dance Concert. Students will be required to attend a live modern dance concert and review one of the dances on the concert. The review will utilize a model of

critical evaluation that addresses description, analysis interpretation and evaluation. Students will employ the vocabulary, terms, and concepts learned in class PowerPoint enhanced lectures and reading materials. Thus, the review will include an introduction, followed by a description of the performance, and an analysis of the work's structure, followed by an interpretation of its meaning, and an evaluation of the overall work. In addition to writing a dance review, students will also design, perform, and teach to other students in class, several dance phrases that convey the essence of the dance selected to review. This written assignment and dance-making phrases addresses outcomes 5A and 6A.

Journal. Students will maintain a journal throughout the duration of class. The journal will be a record of the student's goals and how those goals are addressed day to day. Students will also keep a daily record of their questions, physical participation, and contributions to class discussions.

Attendance and Participation. This class will depend heavily on daily practice of modern dance technique, as well as full participation in PowerPoint enhanced lectures, demonstrations, and discussions. Class attendance and participation is essential to mastery of material and success in the course. Attendance will be taken in the form of journal keeping and questions that students will address during each class. Attendance will be factored along with participation, as noted in daily journal keeping.

### **Additional Course Policies**

Missed exams. In order to make up a missed examination the student must supply supporting documents from a physician. Make-up will be scheduled at a time convenient to the instructor and student.

Academic Honesty. Please note that any violation of the University's Academic Honesty policy may result in failure of the assignment, an E in this course, or punitive action by the Dean of Students as outlined on the attached page. There will be no tolerance in this matter.

ADA Guidelines. Instructors in this class will provide accommodations for students with disabilities when given sufficient notice and appropriate documentation.

## Attachment I: Concrete Examples of Exam Questions

### Example I:

Read the dance review of The University Dance Company, RITUALS AND REVERIES concert. (next page). Select one dance you think is primarily formal, one that is instrumental, one that is expressive, and one that is primarily representative. Briefly describe and justify, below, your selections by using terms and concepts learned from class readings, lectures and discussions.

### Example 2:

Multiple Choice: Select the answer that most accurately answers the following questions:

Which notions and trends best reflect dance in the 20th Century?

- A. Naturalism, abstraction, impressionism, purity styles and men dancing
- B. Classical, emphasis on conceptual ideas, and naturalism
- C. Naturalism, representational, Neo-Classicism, purity of styles, and significant changes in the roles of gender.
- D. Abstraction, Neo-Classicism, Romantic, emphasis on conceptual ideas
- E. Naturalism, abstraction, examination of sub-conscious material, a mingling of styles, and significant changes in the roles of gender.

Which of the following does **not** represent Isadora Duncan's dancing:

- A. Bare feet
- B. Standardized steps
- C. Use of breath and a natural approach to movement
- D. Greek tunics served as costumes
- E. Expressive

Martha Graham's movement vocabulary of contraction and release developed mainly from her:

- A. Artistic training as an actress
- B. Training in lyrical dance styles
- C. Need to express her artistic concerns through movement
- D. Desire to collaborate with other choreographers
- E. Training in percussion

Which of the following choreographer's dances **do not** reflect an expressive intent in his/her dances?

- A. Martha Graham
- B. Merce Cunningham
- C. Alvin Ailey
- D. Isadora Duncan
- E. Ted Shawn

## Attachment I: Concrete Examples of Exam Questions, continued.

Joanna McNamara/ Dance Review for ANN ARBOR NEWS (unabridged)  
The University Dance Company: RITUALS AND REVERIES  
February 1, 2007

From exaltation to regeneration, The University Dance Company dancers transform the Power Center stage into a sacred space, in this high-voltage performance of “Rituals and Reveries,” an evening of modern dance, produced by the UM School of Music, Theatre and Dance, under the artistic direction of Bill DeYoung.

“Primitive Mysteries,” Martha Graham’s masterpiece, choreographed in 1931 and reconstructed by Diane Gray, sets the tone for the evening, with meticulous technique that propels this austere evocation of a Spanish and Native American ceremony into a powerful, three section ode to a young woman’s coming of age. Tension builds from the start as the Virgin, danced magnificently by Lindsay Kline in the now famous white dress, and her 13 blue-clad celebrants, enter silently in a measured, step-hold pattern--a haunting motif that occurs as dancers enter and exit between each of three sections. The celebrants move as one breath, one body, performing Graham’s signature technique of contraction and release with subtle variations, and skimming the floor in breathtaking coiled leaps, all to Louis Horst’s effective score, played deftly, live, by pianist Christian Matjias, oboist Kristy Meretta, and flutist Penny Fischer.

Other ritual-like communities take shape, even when Graham’s minimalist, abstract movement and formal dance architecture are left far behind. In Amy Chavasse’s “Whether,” complicated, squiggly groupings emerge then fall apart, like some floating, molecular community finally tossed a lifeline, whereas in Robin Wilson’s “Blank Spaces,” disjointed fragments of people, of communities, of life, are erased forever as dancers reach but cannot hold on. This provocative work is set to music by John Cage, masterfully played live by Stephen Rush.

As an homage to the solidarity of an all male community during the AIDS epidemic, Peter Sparling’s compelling “Witness,” for 13 men, still remains a tour de force in its cadenced layers of quiet lifts, poignant supports, rhythmic falls and simple, but dynamic spatial patterns—all brilliantly performed to music by Arvo Part and Vincent Persichetti, the latter played live by violist Megan Fergusson. And in Sandra Torijano’s electrifying and atmospheric, “Amighetti,” dancers sweep passionately through the space to gather, lift, embrace, and tell us about the homeless in Costa Rica.

In the end, hope is offered up once more in Leyya Tawil’s colorful explosion of physicality, “Raincoat Rebellion,” set to a driving electronic music score composed by Stephen Rush.

Costumes and scenic design by Jeff Bauer, music coordination by Christian Matjias, and lighting design by Mary Cole contribute to the production’s success.

## Attachment II: Example of Evaluation Tool Used for Skills Quiz I

## Skills Quiz I

Name of performer \_\_\_\_\_

Name of Evaluator \_\_\_\_\_

Consistently, clearly demonstrates:

Rating

	Low	Below Average	Average	Above Average	High
Heavy/light efforts		1	2	3	4 5
Percussive/Sustained	1	2	3	4	5
Suspend	1	2	3	4	5
Swing	1	2	3	4	5
Vibratory	1	2	3	4	5
Technical accuracy, as demonstrated in class	1	2	3	4	5
Use of breath throughout	1	2	3	4	5
Movement is "grounded"	1	2	3	4	5
Facings are clear	1	2	3	4	5
Performed with energy	1	2	3	4	5

As demonstrated in class

Comments: