



**El Camino College**  
**COURSE OUTLINE OF RECORD – Official**

<b>Subject:</b>	DANC
<b>Course Number:</b>	103
<b>Descriptive Title:</b>	History of Dance in the 20th Century
<b>Division:</b>	Fine Arts
<b>Department:</b>	Dance
<b>Course Disciplines:</b>	Dance
<b>Catalog Description:</b>	This course presents dance history of the 20th century. The course will focus on trends in ballet and modern dance forms as they relate to 20th century aesthetic viewpoints. Attendance at selected dance events is required.
<b>Prerequisite:</b>	
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	Dance 110 or equivalent AND eligibility for English 1A
<b>Enrollment Limitation:</b>	
<b>Hours Lecture (per week):</b>	3
<b>Hours Laboratory (per week):</b>	0
<b>Outside Study Hours:</b>	6
<b>Total Hours:</b>	54
<b>Course Units:</b>	6
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	2/16/1999
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	
<b>General Education: ECC</b>	Area 3 - Humanities
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	Area C1 - Arts and Humanities - Arts: Arts, Cinema, Dance, Music, Theatre
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	Area 3A - Arts
<b>Term:</b>	

<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Recognizing the Various Periods of Dance Developments</b></p> <p>Upon successful completion of this course, the student will be able to recognize and differentiate between the various periods of dance development in the 20th Century.</p> <p><b>SLO #2 Distinguishing the Various Styles of Dance</b></p> <p>Upon successful completion of this course, the student will be able to distinguish the various styles of dance relevant to the evolution of technology during the 20th Century.</p> <p><b>SLO #3 Identifying major Dancers and Choreographers</b></p> <p>Upon successful completion of this course, the student will be able to identify the major dancers and choreographers of the 20th Century.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1.       <ol style="list-style-type: none"> <li>1. Identify significant reformers in the ballet world from Russia, France, England and the United States from the turn of the century through the 1930s including Pavlova, Diaghilev, Fokine, Nijinsky, Massine, Balanchine, and Ashton.</li> </ol> </li> <li>2.       <ol style="list-style-type: none"> <li>2. Identify early modern dance pioneers and analyze their use of Expressionism in unique contributions as well as hybrid forms: Duncan throughout Russia and Europe, Denishawn and pseudo-orientalism, Laban, Kreuzberg, Kurt Joos, Wigman and German Expressionism, Loie Fuller in Europe with light and film.</li> <li>3. Analyze aesthetic perspectives of the mid to later 20th century such as neoclassicism, modern and post-modernism, abstraction, chance association, and minimalism as they relate to Balanchine and 1st and 2nd generation modern choreographers.</li> <li>4. Analyze how the aesthetic values demonstrated in the 30's and 40's reflected psychological, political, and sociological issues in works by Graham, Humphrey, Weidman, Sokolov and others.</li> <li>5. Analyze how Post-modernism, performance art, fusion forms, cross disciplinary and multicultural approaches in dance, theatre, film, music and visual arts, have been reflected in works by Merce Cunningham, Alvin Nikolais, and Meredith Monk.</li> <li>6. Compare choreographers to key artistic figures of the 20th century such as Graham to Picasso and Stravinsky, Cunningham to Rauschenberg and Cage.</li> <li>7. Apply tenets of Afro-centric and Euro-centric performance patterns to dance trends of the 20th century and identify the diversity of African American contributions to concert dance from Dunham, Ailey and McKayle masterpieces to others such as Arthur Mitchell, Chuck Davis, George Faison, Donald Byrd, Jowole Willa Jo Zollar, Bill T. Jones, Sammy Davis Jr., Gregory Hines, and Savion Grover.</li> <li>8. Describe the contributions of West Coast dance artists including Lester Horton Dance Theatre, Bella Lewitsky, Lula Washington, Anna Halprin, and other contemporary artists such as Mark Morris and Joe Goode.</li> <li>9. Analyze the influence of late 20th century technology on body sciences, dance in education and dance as a performing art.</li> </ol> </li> </ol>
<b>Major Topics</b>	<ol style="list-style-type: none"> <li>I. Course introduction (9 hours, lecture)       <ol style="list-style-type: none"> <li>A. influences and changes of stylistic expression in Western art forms and dance</li> <li>B. influences moving away from romanticism and realism toward expressionism, surrealism, abstraction and minimalism</li> </ol> </li> <li>II. European influences in Ballet (6 hours, lecture)       <ol style="list-style-type: none"> <li>A. ballet in England, France and Russia</li> <li>B. historical aspects of Diaghilev's Ballet Russe, Fokine, Nijinsky, Massine, Balanchine, Frederick Ashton</li> </ol> </li> <li>III. Early modern dance (9 hours, lecture)</li> </ol>

	<p>A. German Pioneers in dance (Laban, Wigman, Holm and Jooss)</p> <p>B. American Pioneers in dance (Duncan, St. Denis, Denishawn, Graham, Humphrey, Weidman, New Dance Group, Horton, Limon, Kathryn Dunham)</p> <p>IV. The rise of American ballet (9 hours, lecture)</p> <ul style="list-style-type: none"> <li>A. the impact of Ballet Russe, Lincoln Kirstein and George Balanchine</li> <li>B. the development of American Ballet Theatre, San Francisco Ballet and New York City Ballet</li> <li>C. major choreographers <ul style="list-style-type: none"> <li>1. de Mille</li> <li>2. Tudor</li> <li>3. Robbins</li> <li>4. Joffrey</li> </ul> </li> <li>D. regional ballet companies</li> </ul> <p>V. 2nd and 3rd generation moderns (9 hours, lecture)</p> <ul style="list-style-type: none"> <li>A. Contributions of major choreographers <ul style="list-style-type: none"> <li>1. Ailey</li> <li>2. Cunningham</li> <li>3. McKayle</li> <li>4. Nikolais</li> <li>5. Taylor</li> <li>6. Tharp</li> <li>7. Judson Church butoh</li> </ul> </li> <li>B. Solo and group performances</li> </ul> <p>VI. Current trends (6 hours, lecture)</p> <ul style="list-style-type: none"> <li>A. Post-modernism, performance art, cultural fusions, hip-hop culture</li> <li>B. world trends in ballet, modern and jazz dance</li> </ul> <p>VII. Current topics (6 hours, lecture)</p> <ul style="list-style-type: none"> <li>A. careers in dance</li> <li>B. dance and arts education</li> <li>C. dance therapy and the healing arts</li> <li>D. dance and technology</li> </ul>
<b>Total Lecture Hours:</b>	54
<b>Total Laboratory Hours:</b>	0
<b>Total Hours:</b>	54
<b>Primary Method of Evaluation</b>	1) Substantial writing assignments
<b>Typical Assignment Using Primary Method of Evaluation:</b>	In a four- to five-page typed paper, compare and contrast the works of three modern dance choreographers representing 1) the pioneers, 1900-1940, 2) following generations, 1940-1970, and 3) contemporary choreographers, 1970-2000.
<b>Critical Thinking Assignment 1:</b>	In a three- to four-page paper, analyze the influence of Isadora Duncan on dance aesthetics of the early twentieth century, based on documentation from biographies and video documentation.
<b>Critical Thinking Assignment 2:</b>	In a written essay, compare and contrast the differences in ballet production under Diaghlev in Paris in the early 1900's and under Balanchine with the New York City Ballet between 1948 and 1965.

<b>Other Evaluation Methods:</b>	
<b>Instructional Methods:</b>	
<b>If other:</b>	
<b>Work Outside of Class:</b>	Study, Required Reading, Written work, observation of/or participation in an activity related to course content.
<b>If Other:</b>	
<b>Up-To-Date Representative Textbooks:</b>	Myron Nadel and Marc Strauss. <u>The Dance Experience</u> . 3rd ed. Princeton Book Company, 2014. (Discipline Standard)
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	
<b>Other Required Materials:</b>	
<b>Requisite:</b>	
<b>Category:</b>	
<b>Requisite course(s): List both prerequisites and corequisites in this box.</b>	
<b>Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	
<b>Requisite:</b>	
<b>Requisite and Matching Skill(s): Bold the requisite skill(s). If applicable</b>	<p><b>Student with a basic understanding of dance terminology will greatly enhance their chance of success in this class. This will increase their ability to critique dance through a variety of mediums presented in this class including video, internet, and live dance presentations.</b></p> <p><b>Understanding of basic dance terminology.</b></p> <p>DANC 110 - Identify and define basic dance vocabulary and technique skills that are germane to ballet, jazz and modern dance.</p>
<b>Requisite course:</b>	Dance-110

<b>Requisite and Matching skill(s):</b> Bold the requisite skill. List the corresponding course objective under each skill(s).	
<b>Requisite:</b>	Eligibility for English 1A
<b>Requisite and Matching skill(s):</b> Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable	<b>Interpret college level textbook and be able to write coherent paragraphs in essay assignments with proper grammar and composition.</b>  ENGL 84 - Select and employ reading strategies to interpret the content of a college-level textbook, with special focus on constructing a thesis statement and providing valid support. ENGL A - Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice. ENGL A - Utilize MLA guidelines to format a document, to cite sources in the text of an essay, and to compile a Works Cited list.
<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Elizabeth Oberstein
<b>Date:</b>	11/01/1998
<b>Original Board Approval Date:</b>	02/16/1999
<b>Last Reviewed and/or Revised by:</b>	Daniel Berney
<b>Date:</b>	03/17/2021
<b>Last Board Approval Date:</b>	05/17/2021 effective FA 2022