



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Dance 103  
**Descriptive Title:** History of Dance in the 20th Century

**Course Disciplines:** Dance

**Division:** Fine Arts

**Catalog Description:** 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.

**Conditions of Enrollment:** Recommended Preparation

Dance 110 or  
equivalent

AND

eligibility for English 1A

**Course Length:** ☒ Full Term ☐ Other (Specify number of weeks):  
**Hours Lecture:** 3.00 hours per week ☐ TBA  
**Hours Laboratory:** 0 hours per week ☐ TBA  
**Course Units:** 3.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** ☒ Effective Date: 2/16/1999  
**Transfer UC:** ☒ Effective Date: Fall 1999

**General Education:**

**El Camino College:**

3 – Humanities

Term:

Other: Approved

**CSU GE:**

C1 - Arts, Dance, Music, Theater

Term: Fall 1999

Other:

**IGETC:**

3A - Arts

Term: Fall 2000

Other:

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## II. OUTCOMES AND OBJECTIVES

### **A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)**

Upon successful completion of this course the student will be able to differentiate between the various periods of dance development in the

1. 20<sup>th</sup> Century.

Upon successful completion of this course the student will be able to

2. distinguish the various styles of dance relevant to the evolution of technology during the 20<sup>th</sup> Century.

Upon successful completion of this course the student will be able to

3. identify the major dancers and choreographers of the 20<sup>th</sup> Century.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

### **B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

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.

Objective Exams

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.

Objective Exams

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.

Essay exams

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.

Essay exams

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.

Essay exams

6. Compare choreographers to key artistic figures of the 20th century such as Graham to Picasso and Stravinsky, Cunningham to Raushenberg and Cage.

Other exams

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 Glover.

Other exams

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.

Oral exams

9. Analyze the influence of late 20th century technology on body sciences, dance in education and dance as a performing art.

Oral exams

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	9	I	Course introduction A. influences and changes of stylistic expression in Western art forms and dance B. influences moving away from romanticism and realism toward expressionism, surrealism, abstraction and minimalism
Lecture	6	II	European influences in Ballet A. ballet in England, France and Russia B. historical aspects of Diaghilev's Ballet Russe, Fokine, Nijinsky, Massine, Balanchine, Frederick Aston
Lecture	9	III	Early modern dance A. German Pioneers in dance (Laban, Wigman, Holm and Jooss) B. American Pioneers in dance (Duncan, St. Denis, Denishawn, Graham, Humphrey, Weidman, New Dance Group, Horton, Limon, Kathryn Dunham)
Lecture	9	IV	The rise of American ballet A. the impact of Ballet Russe, Lincoln Kirstein and George Balanchine B. the development of American Ballet Theatre, San Francisco Ballet and New York City Ballet C. major choreographers 1. de Mille 2. Tudor 3. Robbins 4. Joffrey D. regional ballet companies
Lecture	9	V	2nd and 3rd generation moderns A. contributions of major choreographers

			1. Ailey 2. Cunningham 3. McKayle 4. Nikolais 5. Taylor 6. Tharp 7. Judson Church butoh B. solo and group performances
Lecture	6	VI	Current trends A. Post-modernism, performance art, cultural fusions, hip-hop culture B. world trends in ballet, modern and jazz dance
Lecture	6	VII	Current topics A. careers in dance B. dance and arts education C. dance therapy and the healing arts D. dance and technology
<b>Total Lecture Hours</b>		54	
<b>Total Laboratory Hours</b>		0	
<b>Total Hours</b>		54	

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

In a 4-5 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.

##### C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a 3-4 page paper, analyze the influence of Isadora Duncan on dance aesthetics of the early twentieth century, based on documentation from biographies and video documentation.
2. 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.

**D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

- Essay exams
- Term or other papers
- Multiple Choice
- Matching Items
- True/False

**V. INSTRUCTIONAL METHODS**

- Discussion
- Internet Presentation/Resources
- Lecture
- Multimedia presentations

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

**VI. WORK OUTSIDE OF CLASS**

- Study
- Required reading
- Written work
- Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 6**

**VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

Myron Nadel and Marc Strauss. The Dance Experience. 3rd ed. Princeton Book Company, 2014.

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

**VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
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**B. Requisite Skills**

Requisite Skills
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**C. Recommended Preparations (Course and Non-Course)**

Recommended	Category and Justification
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<b>Preparation</b>	
Course Recommended Preparation or Dance-110	
Non-Course Recommended Preparation AND equivalent	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.
Non-Course Recommended Preparation  eligibility for English 1A	The recommended preparation of "eligibility for English A" has been changed to "eligibility for English 1A". This includes the reading and writing skills recommended to better succeed in this course.

#### **D. Recommended Skills**

<b>Recommended Skills</b>
Understanding of basic dance terminology. DANC 110 - Identify and define basic dance vocabulary and technique skills that are germane to ballet, jazz and modern dance.
Interpret college level textbook and be able to write coherent paragraphs in essay assignments with proper grammar and composition. 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.

#### **E. Enrollment Limitations**

<b>Enrollment Limitations and Category</b>	<b>Enrollment Limitations Impact</b>
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**Course created by Elizabeth Oberstein on 11/01/1998.**

**BOARD APPROVAL DATE: 02/16/1999**

**LAST BOARD APPROVAL DATE: 09/08/2015**

**Last Reviewed and/or Revised by Daniel Berney on 02/05/2015**