

SIMON FRASER UNIVERSITY

S.75-46

MEMORANDUM

To	SENATE	From	SENATE COMMITTEE ON UNDERGRADUATE STUDIES
Subject	KIN. 244-3 - CONTEMPORARY DANCE TECHNIQUE AND THEORY KIN. 310-3 - HISTORY OF DANCE	Date	FEBRUARY 12, 1975

MOTION: "That Senate approve, and recommend approval to the Board of Governors, as set forth in S.75-46, the new course proposals for KIN. 244-3 - Contemporary Dance Technique and Theory, and KIN. 310-3 - History of Dance."

If the above motion is approved,

MOTION: "That the normal two semester time lag requirement be waived in order that KIN 310-3 may be first offered in the Fall semester 1975."

SIMON FRASER UNIVERSITY

S.75-46

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON

..... UNDERGRADUATE STUDIES

Subject..... Kinesiology 244-3: Contemporary
..... Dance Technique & Theory

Date..... February 12, 1975

..... and Kinesiology 310-3: History of Dance

At its meeting of the 4th of February, the Senate Committee on Undergraduate Studies considered the attached proposals for Kinesiology 244-3: Contemporary Dance Technique and Theory and Kinesiology 310-3: History of Dance. These proposals are now forwarded to Senate, with the Committee's recommendation that they be approved.

In response to questions, the Dean of Interdisciplinary Studies and the proposer of these courses indicated that they had been produced in response to considerable student demand for courses in Dance and that Kinesiology 244, in particular, was designed to supplement Kinesiology 144-3: Esthetic Forms of Human Movement. It was also emphasized that these courses were designed to provide broader coverage of this field and would be reviewed for inclusion in or substitution by courses in any future program in Design and Performing Arts.


I. Mugridge

:jeh

att.

SIMON FRASER UNIVERSITY

SCUS 75-6

MEMORANDUM

To: Mr. H. Evans, Registrar and
 Secretary of the Senate Committee
 on Undergraduate Studies.

Subject: Kinesiology 244-3,
 Contemporary Dance Technique
 and Theory.

From: J. Blanchet, Secretary,
 Faculty of Interdisciplinary Studies
 Undergraduate Curriculum Committee.

Date: January 22/75.

The attached new course proposal has been approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee, and is now forwarded to you for consideration by the Senate Committee on Undergraduate Studies. Would you please place this item on the agenda.

Attachment.

J. Blanchet

RECEIVED
 JAN 23 1975
 REGISTRAR'S OFFICE

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I. S. C. 74-1

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: KINESIOLOGY

Abbreviation Code: KIN. Course Number: 244 Credit Hours: 3 Vector: 0-0-6

Title of Course: Contemporary Dance Technique and Theory

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance

Nature of Course Laboratory

Prerequisites (or special instructions):

Kin. 144 or equivalent, [redacted]

What course (courses), if any, is being dropped from the calendar if this course is approved: None

2. Scheduling

How frequently will the course be offered? 1 per year

Semester in which the course will first be offered? [redacted] Spring 1976

Which of your present faculty would be available to make the proposed offering possible? Iris Garland [redacted]

3. Objectives of the Course

- to increase technical abilities
- to apply anatomical principles of proper alignment to increasingly more difficult movement combinations.
- to further utilize the movement possibilities of space, time, energy, motion and shape.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library None

Audio Visual None

Space A guarantee that the dance floor in theatre may be used.

Equipment None

5. Approval

Date: 14 Nov 74

X 21 Jan 75

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

COURSE OUTLINE

Kin. 244-3 - CONTEMPORARY DANCE TECHNIQUE AND THEORY

Calendar Description:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.

Rationale:

Kin. 244 is designed as a sequel to Kin. 144-3 - Aesthetic Forms of Human Movement.

Every semester there are many student requests for more advanced courses to follow Kin. 144. Whereas Kin. 144 is a general introduction to dance technique, theory, and composition, the proposed Kin. 244 would be a continuation of the technique of contemporary dance forms with emphasis on depth rather than breadth. A critical analysis of the selected techniques and attention to body mechanics involved in dance forms will be the theoretical base. Creative dance theory and elementary composition are dealt with in Kin. 344-3 Theory of Creative Movement.

Projected Student Enrollment: 30

Content:

I Mastery of the Spatial Aspects of Movement

Changes in the quality of the spatial focus or attention through experiences in:

- A. Dimensional Aspects by manipulating planal movement (frontal sagittal, and transverse) and axial movement (transverse, sagittal, and longitudinal).
- B. Definition of spatial structures by creating peripheral tracings with body extremities and experimentation with altering the volume of space around the body.
- C. Shifting focus and direction by moving the body in space through permutations of body parts through:
 - a. forward
 - b. backward
 - c. sideward
 - d. up
 - e. down
 - f. diagonal
 - g. peripheral

II Sensing and Projecting Shape (The form of the movement)

- A. Symmetrical - The body in balance, stability.
- B. Asymmetrical - The body off balance, unstable
- C. Oppositional - The body joints operative in angular, jagged appearance.
- D. Sequential - The body in a continuous curve.
- E. Permutations of the above.
- F. Sculptural handling of transitional material.

III Dynamics of Movement "effort"

(Changes in the quality of the exertion of movement.)

- A. Effort flow - The visible continuity of the movement or the quality of the flow of tension within the body.
 - a. bound - tension developed between agonists and antagonist muscles.
 - b. free flow - minimal tension ("going along with the movement")
- B. Weight - The force behind a movement.

IV Control and Liberation of the Body for Movement

- A. Convert alignment on a stable and moving base.
- B. Flexibility for expanding the movement vocabulary.
- C. Strength for balance and control.
- D. Awareness of proper muscle action for movement.
- E. Body - part articulation.

V Rhythm

Practice in movement to increasingly complex musical structures.

- A. duration - fast and slow
- B. accent - emphasis within the metric structure.
- C. mixed meter
- D. Syncopation
- E. Counterpoint in movement

Bibliography:

Gelabart, Raoul. Anatomy for the Dancer

Sweigard, Lulu E. Human Movement Potential: Its Ideokinetic Facilitation. N.Y.:Dodd, Mead & Company, Inc. 1974.

Davis, Martha. Understanding Movement

Todd, Mabel. The Thinking Body.

SIMON FRASER UNIVERSITY

SCUS 75-7

MEMORANDUM

Mr. H. Evans, Registrar and Secretary of the Senate Committee on Undergraduate Studies.	From J. Blanchet, Secretary, Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee.
Subject Kinesiology 310-3, History of Dance.	Date January 22/75.

The attached new course proposal has been approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee, and is now forwarded to you for consideration by the Senate Committee on Undergraduate Studies. Would you please place this item on the agenda.

Attachment.

J. Blanchet

RECEIVED
JAN 23 1975
REGISTRAR'S OFFICE

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: KINESIOLOGY

Abbreviation Code: KIN. Course Number: 310 Credit Hours: 3 Vector: 2-1-0

Title of Course: HISTORY OF DANCE

Calendar Description of Course:

Survey of the Function and Form of Dance from Primitive Culture to its Present Art Form with Emphasis on Western Civilization.

Nature of Course ~~None~~ Lecture - Seminar

Prerequisites (or special instructions):

None

What course (courses), if any, is being dropped from the calendar if this course is approved:

2. Scheduling

How frequently will the course be offered? Once per Year

Semester in which the course will first be offered? Sept. 1975

Which of your present faculty would be available to make the proposed offering possible? Iris Garland

3. Objectives of the Course

- 1. *To provide background knowledge for students who wish to increase their appreciation of dance as an art form.*

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty None
- Staff None
- Library Perhaps to keep up with literature in the field
- Audio Visual Film rentals of pertinent films
- Space None
- Equipment None

5. Approval

Date: 14 Nov 74

X RCBurns

SWBoster
Department Chairman

21 Jan 75
Dean

Chairman, SCUS

COURSE OUTLINE

KIN. 310-3 - HISTORY OF DANCE

Calendar Description:

Survey of the function and form of dance from primitive culture to its present art form with emphasis on western civilization.

Rationale:

The credit courses in aesthetic and creative movement in the Kinesiology Department and the non-credit courses in the ARTS CENTRE have attracted many students to dance. In fact dance along with film is the fastest growing art form in Canada today. This proposed dance history course is designed to provide background in the development of dance as an art form and also, to analyze the state of the art in the present. It will be valuable to dancers, students of the dance, choreographers, and the general education student. In the event of a fine arts program being developed at S.F.U., this course would be easily transferable. Meanwhile, the interest of students must somehow be met. The proposed professor taught History of Dance at the University of Washington for 2 yrs and studied with dance writers and historians Selma Jean Cohen, John Martin, and Walter Sorell.

Projected Student Enrollment: 50

Content:

I General Introduction to the Course

- A. Definition of dance
- B. Significance of dance history
- C. Main purposes of dance in society

II Dance in Primitive Culture

- A. Purposes of dance in primitive cultures
- B. General types of dance (Sachs classification)
- C. Content and ceremonies
- D. Types of movement and formations
- E. Relationships of cultural patterns to dances
- F. Present day analogies (debutant balls, senior proms)
- G. Rhythmical accompaniment

III Egyptian Dance (myth and drama)

- A. General characteristics of the culture
- B. Sources (reliefs, etc)
- C. Purposes of dance
- D. Types of movement

IV Greek Dance and Theatre

- A. General characteristics of the culture
- B. Purposes of the dance
- C. Sources (art works, etc.)
- D. Types of dance
- E. Types of movement (chieronmia)

V The Roman Theatre

- A. General characteristics of the culture
- B. Sources (writings, etc)
- C. Purposes of dance
- D. Types of dance
- E. Types of movement

VI The Roman Christian Church and the Middle Ages

- A. Negation of the corporal and emphasis of the spiritual
- B. Development of the Mass
- C. Development of guilds
- D. Cultural manifestations related to dance
- E. Influence of feudalism

VII Renaissance Foundations and the Renaissance Period

A. 15th and 16th Centuries

- 1. General characteristics of the period
- 2. Cultural centers
- 3. Important people influencing growth of dance
- 4. Origins of ballet and development of Ballet de Cour
- 5. Parallel developments in related arts

B. 17th Century

- 1. General characteristics of the period
- 2. Cultural centers
- 3. Important people influencing dance
- 4. Developments in dance
- 5. Parallel developments in related arts

C. 18th Century

- 1. General characteristics and events
- 2. Cultural centers
- 3. Important people influencing dance
- 4. Developments in dance
- 5. Parallel developments in music

D. 19th Century

- 1. General characteristics
- 2. Cultural centers
- 3. Important people influencing dance
- 4. Developments in dance
- 5. Parallel developments in music

VIII Early Development of Dance in North America (18th and 19th centuries)

- A. General characteristics of the period
- B. Cultural centers
- C. Important people influencing the dance
- D. Developments and events in dance

IX Developments of the 20th century

- A. General characteristics of the period
- B. Cultural centers
- C. Directions in dance and art
- D. Development of ballet
 - 1. 1900-1930
 - 2. 1930-1940
 - 3. 1940-1960
- E. Development of the Modern Dance
 - 1. 1900-1910
 - 2. 1910-1920
 - 3. 1920-1930
 - 4. 1930-1940
 - 5. 1940-1960
 - 6. 1960-1970
- F. Parallel developments in Related Areas
 - 1. Psychology - Freud
 - 2. Science
 - 3. Music - Schoenberg
 - 4. Art
 - 5. Architecture - Frank Lloyd Wright
- G. The Development of Dance in Canada
 - 1. The National Ballet
 - 2. The Royal Winnipeg Ballet
 - 3. Les Grand Ballet Canadiens
 - 4. The Rise of Modern Dance

Bibliography:

Kirstein, Lincoln. Dance. New York. Putnam, 1935

Sachs, Curt. World History of the Dance. New York: Norton, 1937

Cohen, Selma J. Dance As a Theatre Art: Source Readings in Dance History from 1581 to the Present. New York: Dodd, Mead &

McDonagh, Don. The Rise and Fall and Rise of Modern Dance. 1972

McDonagh, Don. Martha Graham: A Biography

Sorell, Walter. Hanya Holm 1971.

Cohen, S.J. Doris Humphrey: An Artist First. Wesleyan University Press 1972.

History of Dance - Selected Bibliography

PHILOSOPHY OF ART

- Edman, I. Arts and the Man. New York: W.W. Norton and Company, Inc., 1939.
Read, Herbert. Philosophy of Modern Art. London: Faber and Faber, 1952.
Tolstoy, Leo. What is Art. Oxford: The Clarendon Press, 1935.

RELATED ARTS

- Barrault, Jean Louis. Reflections of Theatre. London: Rockliff, 1951.
Bauer, Marion. Twentieth Century Music. New York: G.P. Putnam's Sons, 1933.
Beach, Joseph. Twentieth Century Novel. New York: The Century Company, 1932.
Bentley, Eric. In Search of Theater. New York: Vintage Books, 1954.
Copland, Aeron. Our New Music. New York: McGraw Hill, 1941.
Copland, Aeron. What to Listen for in Music. New York: McGraw Hill, 1939.
Draw, Elizabeth. Directions in Modern Poetry. New York: W.W. Norton and Co. 1940.
Fergusson, F. Ideal of a Theatre. Garden City, N.Y.: Doubleday Anchor Books, 1949.
Freedley, G. and J. Reeves. History of the Theatre. N.Y.: Crown Publishers, 1955.
Jones, I. Designs for Masques and Plays at Court. Oxford: University Press, 1924.
Laban, Rudolf. The Mastery of Movement on the Stage. London: Macdonald & Evans, 1951.
Nettl, P. The Story of Dance Music. New York: Philosophical Library, 1947.
Sachs, C. Commonwealth of Art. New York: W.W. Norton and Company, 1946.
Wright, F.L. Frank Lloyd Wright on Architecture. N.Y.: Duell, Sloan, & Pearce, 1941.

TRIBAL CULTURES AND RITUAL

- Benedict, R. Patterns of Culture. New York: Houghton Mifflin Company, 1934.
Boas, Franz. Mind of Primitive Man. New York: Macmillan and Company, 1916.
Boas, Franz. Primitive Art. New York: Capitol Publishing Company, 1951.
Frazer, Sir J.G. The Golden Bough. N.Y.: Macmillan, 1935 (new abridged ed., 1959).
Frazer, Sir J.G. Magic and Religion. N.Y.: Macmillan, 1935 (new abridged ed., 1959-
combined with above.)
Gorer, G. Africa Dances. London: John Lehman, 1949.
Harrison, J. Ancient Art and Ritual. N.Y.: Henry Holt and Company, 1913.
Mead, M. Coming of Age in Samoa. New York: Blue Ribbon Books, 1934.
Mead, M. Growing up in New Guinea. New York: Morrow, 1935.
Mead, M. Sex and Temperament. New York: Morrow, 1935.
Ridgeway, W. Dramas and Dramatic Dancing. Cambridge: University Press, 1915.
Sachs, Curt. World History of the Dance. N.Y.: W.W. Norton and Company, Inc., 1937.
Spence, L. Myth and Ritual in Dance, Game and Rhyme. London: Watts, 1947.
Wissler, C. Indians of the U.S. New York: Doubleday, Doran & Company, 1940.

EGYPT

- Fraser, Sir. J.G. The Golden Bough. N.Y.: Macmillan, 1959 (new abridged edition).
Oesterly, William. The Sacred Dance. New York: Macmillan, 1923.
Ridgeway, W. Dramas and Dramatic Games. Cambridge: University Press, 1915.

ROME AND EARLY CHRISTIANITY

- Beare, W. The Roman Stage. London: Methuen, 1950.
Nicoll, Allardyce. Masks, Mimes and Miracles. London: Harrap, 1931.
Young, K. The Drama and the Medieval Church. Oxford: The Clarendon Press, 1933.

MEDIEVAL

- Huizinga, J. The Waning of the Middle Ages. N.Y.: Doubleday and Company, 1956.
 Sachs, C. World History of Dance. N.Y.: W.W. Norton and Company, Inc., 1937.
 Taylor, H.O. The Medieval Mind. London: Macmillan, 1938.
 Warren, F. The Dance of Death. London: Oxford University Press, 1931.

RENAISSANCE - 16th and 17th CENTURY

- Arbeau, Thoinot. Orchesography. New York: Kamin Dance Publishers, 1948.
 Horst, L. Pre-Classic Dance Forms. New York: The Dance Observer 1937.
 Sachs, C. World History of Dance. New York: W.W. Norton and Company, Inc., 1937.
 Welsford, Enid. The Count Masque. Cambridge: The University Press, 1927.

BALLET - 18th CENTURY

- Rameau, Pierre. The Dancing Master. London: C.W. Beaumont, 1931.

BALLET - 19th CENTURY

- Beaumont, C. A Short History of the Ballet. London: C.W. Beaumont, 1933.

BALLET - 20th CENTURY

- Amberg, George. Ballet. New York: The New American Library, 1949.
 Balanchine, G. The Complete Stories of the Great Ballets. New York: Doubleday, 1954.
 De Mille, A. Dance to the Piper. Boston: Little Brown and Company, 1951.
 Goode, G. The Book of Ballets. New York: Crown Publishers, 1939.
 Haskell, Arnold. Diaghilev. New York: Simon and Schuster, 1935.
 Karsavina, T. Theatre Street. New York: E.P. Dutton and Company, 1931.
 Magriel, Paul. Nijinsky. New York: Henry Holt and Company, 1946.
 Martin, J. The World Book of Modern Ballet. Cleveland: Worlding Publishing Co., 1952.

GENERAL DANCE HISTORY AND PHILOSOPHY

- Chujoy, Anatole. Dance Encyclopedia. New York: Barnes, 1949.
 Ellis, Havelock. Dance of Life. Boston: Houghton-Mifflin, 1923.
 Horst, Louis. Pre-Classic Dance Forms. New York: Orthwine, 1951.
 Hutchinson, Ann. Labanotation. New York: New Directions, 1954.
 Kinney, Troy and M. Dance -Its Place in Art and Life. Fred. A. Stokes Co., 1935.
 Kirstein, Lincoln. Dance. New York: Putnam, 1935.
 Laban, Rudolf von. The Mastery of Movement. London: MacDonald & Evans, 1950.
 Langer, S. Philosophy in a New Key. Cambridge: Harvard University Press, 1942.
 Magriel, P.D. Chronicles of the American Dance. New York: Henry Holt, 1948.
 Martin, J. America Dancing. New York: Dodge Publishing Company, 1936.
 Martin, J. The Dance. New York: Tudor, 1947.
 Martin, J. Introduction to the Dance. N.Y.: W.W. Norton and Co. Inc., 1939.
 Martin, J. World Book of Modern Ballet. Cleveland: World Publishing Co., 1952.
 Sachs, C. The Commonwealth of Art. New York: Norton, 1946.
 Sachs, C. World History of the Dance. New York: Norton, 1937.
 Selden, E. Dancer's Quest. Berkeley: University of California Press, 1935.
 Shawn, Ted. Every Little Movement. New York: Ted Shawn, 1954.
 Sorell, W. The Dance Has Many Faces. Cleveland: World Publishing Company, 1951.

MODERN DANCE

- Armitage, M. Martha Graham. Los Angeles, California: M. Armitage, 1937.
 Duncan, Isadora. Art of the Dance. New York: Theatre Arts, 1928.
 Duncan, Isadora. My Life. New York: Liveright, 1927.
 H'Doubler, M. Dance - A Creative Art Experience. New York: Crofts, 1940.
 H'Doubler, M. Dance and Its Place in Education. New York: Harcourt Brace, 1925.
 Horst, L. and C. Russell. Modern Dance Forms. San Francisco, Calif.: Impulse, 1962.
 Humphrey, D. The Art of Making Dances. New York: Rinehart, 1959.
 Magriel, Paul. Isadora Duncan. New York: Holt, 1947.
 Morgan, B. Martha Graham. New York: Duell, Sloan & Pearce, 1941.
 St. Denis, Ruth. An Unfinished Life. New York: Harper, 1939.

PERIODICALS

Dance Magazine
Dance Observer
Impulse
Theatre Arts