SMC Core Curriculum Course Proposal Form Fall 2013

Electronically submit this course form and attachments to the Chair of the CCC by October 1. Please submit a separate proposal for each desired learning goal.

1. Name of Proposer: Jia Wu
2. Email address: jw14@stmarys-ca.edu
3. Department/Program of Proposer: Performing Arts/Dance

4. Name of Department/Program housing the course: Performing Arts
5. Name(s) of Program Director/Department Chair (if not the proposer): Cathy Davalos, Program Director. Frank Murray, Chair.

6. Course Acronym, Number and Title: PERFA 181, Asian Dance
7. Proposal is for All Sections of the course: _yes___
   Proposal is for instructor’s section(s) (Pathways to Knowledge only): _____
8. Course Prerequisites (if any): English 5
9. Unit Value of Course: 1

10. Mark with an X the Learning Goal for which the course is being proposed. (Please submit a separate proposal for each desired goal.)

Pathways to Knowledge (at most one)
   Artistic Understanding – Artistic Analysis only: _X___
   Artistic Understanding – Creative Practice only: _____
   Artistic Understanding – Both Artistic Analysis and Creative Practice: _____
   Mathematical Understanding: _____
   Scientific Understanding: _____
   Social, Historical, Cultural Understanding: _____
   Christian Foundations: _____
   Theological Explorations: _____

Engaging the World (as appropriate, generally zero to two)
   American Diversity: _____
   Common Good: _____
   Community Engagement: _____
   Global Perspectives: _____

LG1a) Explore works of art.
In this course, our focus will be on, wayang wong and shadow puppetry in Bali and Java, Kathak and Bharatanatyam in India, Peking Opera, Yangge, Ethnic Dances and “Revolution” Ballet in China.

LG1b) Analyze/interpret form and meaning
German dance scholar Rudolf Laban’s Strand Model will be introduced into this course. The strands of the dance medium are the performer, the movement, the sound and the space. We will use Laban’s theory and vocabulary to describe, discuss and write about
dance. For example: Laban said movement is living architecture, the architecture is created by human movements and is made up of pathways tracing shapes in space. When we look at movement, we study six elements

- Shape (Flat, round, twisted, spiral, close, open)
- Space (Cardinal direction, directions, levels )
- Phrasing (series of movements linked together. Has a preparation, an initiation, a main action, a follow-through and a transition)
- Dynamics (quality of movement, the feeling-tone, the texture, the flavoring of a movement. Dynamics can be described as the combination of flow, time, weight and focus in space)
- Rhythm (change create rhythm, the response of movement to music in the form of counts or by keeping the beat or pulse is one way of organizing. We can also observe rhythm in relation to movement itself. A movement or pattern that is repeated throughout a work and the arrange of some elements on stage can give us a sense of rhythm. (for example: repetition of motifs))
- Style (Identity of the choreographer or dancer.)

In this course, each student will be asked to write a 12-15 page research essay. This essay will be graded for demonstration of critical thinking. Each essay should have a particular argument and focus on a dance style, issue, or performance discussed in class. You could also choose to write a comparative paper where you analyze a theme or concept of Asian Dance in relation to your own dance practice, or another dance style. The research paper guideline is attached.

LG1c) Apply discipline-based vocabulary
Strand Model is required to use in student paper, projects and presentations. The research paper guideline is attached.

LG1d) Explore the artistic piece’s significance within appropriate contexts

Classical dance is a significant symbol for the contemporary Asian nations-state and its diasporas. In this class, we will explore how the category of “classical dance” was defined in 20th and 21st century in Asia and investigate the performative value of the concept—that is, we will look into what the idea of “classical dance” does, how it is deployed, and examine the circumstances of its production and reception. Out of the many established classical and contemporary forms, our focus will be on, wayang wong and shadow puppet in Bali and Java, Kathak and Bharatanatyam in India, Peking Opera, Yangge, Ethnic Dances and “Revolution” Ballet in China. We will explore the key sources upon which the dances are based; survey the histories of the forms that comprise the classical canon; and situate the revival, reconstruction, and institutionalization of
classical dance as a symbol of national identity and heritage in these four nations. We will also look at “folk,” “social,” “popular,” “Bollywood,” “modern,” and “contemporary” dance as categories distinguished from—and which interrogate—classical structures. Throughout, we will critically consider the relationship between dance, colonialism, nationalism, religion, and social history.

For example: Students cannot simply look at the Classical Indian Dance Bharatanatyam and discuss the exotic costume, challenging gestures, exaggerated facial expressions and rhythmic bells. Avanthi Meduri, author of *Bharatanatyam: What Are You*, questions who has the power to decide the identity and authority of this art form through 16 century to present. She states that Bharatanatyam was considered as a “corrupted form” in India during British occupation. During Indian independency, “respected” people rescued Bharatanatyam, which became one of the eight Indian Classical dances. In class discussions, I invite my students to debate: How do you define respectability and corruption? Who determines the definition? What are the consequences of categorizing certain people as respectable and corrupted?

**AA1a)** Look at or read works of art.
In this course, we review and discuss one to two Asian Dances each week. For example: in the week of 11, we will watch the Chinese revolutionary ballet, *The White Hair Girl, The Red Detachment of Woman*.

**AA 1b)** Analyze/interpret form and meaning
In this course, each student will be asked to write a 12-15 page research essay. This essay will be graded for demonstration of critical thinking. Each essay should have a particular argument and focus on a dance style, issue, or performance discussed in class. You could also choose to write a comparative paper where you analyze a theme or concept of Asian Dance in relation to your own dance practice, or another dance style. The research paper guideline is attached.

**AA1c)** Apply discipline-based vocabulary
Asian Dance has 1 writing assignment (12-15 pages), 3 quizzes and 2 class presentations. The Stand Model is required to use in the main section of the research paper. Please see the attached document.

The student is responsible for making TWO 20-minute presentations in class on a theme related to the readings. Use appropriate vocabulary, contextualize the reading, highlight key concepts and arguments illuminated in the text, and raise pertinent questions and/or issues for discussion.
There are three quizzes including multiple choices, short answer, and True/False questions, and objective questions and one longer essay question. The essay questions are related to the reading and in-class-discussion.

AA1d) Explore the artistic piece’s significance within appropriate contexts
By student presentation, video viewing, in-class discussion, quizzes and exams (including writing as they watch dance videos). The dance research paper asks students to address the one Asian dance form they chose. The students are required to examine the historical context of the form, and go into much greater detail about the historical and cultural contexts and how they unfolded during this time period. This exploration would then explain how the dance form shaped and transformed into the style we witness in the 21st Century.