

THE DIVISION OF PHYSICAL EDUCATION AND DANCE

PREFACE

Oxford College is committed to the liberal arts. The liberal arts curriculum for centuries has included the study of physicality and its relationship to mind and spirit. From Plato's Academy to the present, institutions which espouse the study of the liberal arts make physical education an integral part of the curriculum. The study of physicality includes but is not wholly limited to:

1. The refinement of the senses.
2. The maintenance of health, physical strength and stamina.
3. The management and control of body based emotions.
4. An appreciation of kinesthetic awareness, which includes the joy of movement and exploration of human movement as a form of expression.
5. The acquisition and refinement of perceptual motor skills.
6. An awareness that there is an intrinsic relationship between body, mind and spirit and that inadequacies in one of these affects the other two.

The courses within the three areas in the Division of Physical Education and Dance emphasize certain elements of physicality with some elements being emphasized more than others. By enrolling in three courses in three different areas students will be exposed to all six elements of physicality to one degree or another.

THE OXFORD COLLEGE DIVISION OF PHYSICAL EDUCATION AND DANCE
PE 121 Recreational Dance
Fall 2002

Instructor: Ms. Gayle Doherty
Class Time: MWF 12:50–1:35 (by the Seney clock)

Office: Gym 103 H
Phone: 4-8354

Office Hours
Monday/Friday – 11:40 – 12:40
Wednesday – 2:30 – 3:30
Tuesday/Thursday - 10:15-11:15
Or by appointment

COURSE DESCRIPTION: This course is focused on dance as a recreational, social and cultural activity. Students learn a number of dances that represent a variety of cultures including Argentine, Cuban, Polish, German, Greek, Russian, Israeli, Romanian, Serbian and American. Related topics include the role of dance in human history and dance as a form of nonverbal communication or expression between people. In this class, social dance and other folk arts are presented as possible paths for connection between people who might otherwise have little common ground. Both the value of cultural assimilation and the value of retaining cultural identity are discussed. Students are encouraged to share dances that are important in their heritage by showing or teaching them to the class.

TEXT: Assigned readings are available on electronic reserve. Here's how to get to them from the college page. If you have any questions, please feel free to contact Barbara Williams (4-8381) and Andrea Heisel (4-4687) in the library.

1. Go to the College's home page at: www.emory.edu/OXFORD/home.html
2. Click on "CURRENT STUDENTS"
3. Click on "LIBRARY"
4. Click on "SYLLABI AND ELECTRONIC RESERVES"
5. Choose to search either by FACULTY, COURSE, OR LIST ALL.
6. Click on "GO"
7. Click on "ERESERVE" in the last column (the "Electronic Reserve" column)
8. Click on any electronic reserve titles listed on the page (any titles that are not linked to an electronic reserve document are titles from last semester, and are not on reserve this semester).

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Some test materials will be given to students in the form of handouts and class instruction. The course syllabus, calendar and all other handouts for this course are posted on the class conference on LearnLink. Go to Oxford College → Class Conferences → Oxford: PE

DRESS: Clothing should be nonrestrictive and appropriate for the classroom. The floor in our classroom is like a gym floor and only athletic shoes should be worn on it. You may choose not to wear shoes but you will risk having your feet stepped on if you do so. The room in which this class meets does not have air conditioning and will frequently be very hot. A towel and a water bottle are highly recommended.

COURSE REQUIREMENTS AND GRADING SYSTEM:

A = 90 - 100 B = 80 - 89.9 C = 70 - 79.9 D = 60 - 69.9 F = Below 59.9

- 15% Midterm: A written exam covering all handouts, reading assignments and materials discussed in class before midterm
- 20% Practical 1: An evaluation of the performance of assigned folk dances (this test will be videotaped)
- 15% Final: A written exam covering all handouts, reading assignments and materials discussed in class after midterm
- 20% Practical 2: An evaluation of the performance of assigned ballroom dances (this test will be videotaped)
- 30% Participation: An evaluation of daily participation throughout the semester
*** See attached attendance policy ***

The Oxford College Honor Code applies and is respected in this class. All work must be submitted truthfully and must be each student's own work. When working with a group in a dance skills test, following others is not cheating because you will be expected to work together.

COURSE OBJECTIVES: Students will be able to:

Perform:

- 8 folk dances (Alunelul, Bele Kawe, Mayim, Debka Kurdit, Mexican Mixer, Road to the Isles, Korobushka, and Jessie Polka) within a group.
- by himself or herself, 3 variations of the fox trot, the cha cha, the tango, the rumba, the swing and the waltz (the leader's and the follower's part).

Name:

- the cultural origins of the 8 folk dances they have learned.
- a folk dance step when provided a description.
- the classical dances of Japan and India.
- (or describe) the 5 locomotor (transfer of weight) movements.
- the 3 themes of fertility dances such as a maypole dance
- the cultural origins of the 6 ballroom dances they have learned.

List:

- the 4 major ways dance has played a role in human history.
- the 3 formations for folk dances

Recognize the definitions of:

- Devadasis
- Terpsichore
- Pyrrhic
- Death Dance
- Horn Pipe
- Siva
- The Ring Shout

Label the elements of contra dance when provided with a diagram.

State:

- the rhythms of the ballroom dances they have studied.
- the correct direction for the flow of traffic on a dance floor

Explain why ballroom dance might be considered less social than folk dance.

Discuss:

- the importance of dance (and ritual) in the very early history of human beings
- the lack of cultural authenticity in American ballroom dance.
- the value of cultural assimilation versus the value of retaining cultural identity.
- the role of geography in the way cultural practices or folkways develop
- the role of climate in the way cultural practices or folkways develop
- the proper mechanics of a forward dance walk
- the proper mechanics of a backward dance walk

- the proper mechanics of the closed position

Calendar and Reading List

F 8/30	Dances for fun
M 9/2	Labor Day - No class
W 9/4	Paperwork - Folk Dance Handout - Learn Alunelul
F 9/6	Pages 1-2 - The Beginning - Forms - [omit Music] Pages 3-4 - Cultural Significance - Religion - Education - Health - Fertility Learn Bele Kawe - Review dances
M 9/9	Pages 6-7 - India (up to Bharata Natyam) Learn Mayim - Review dances
W 9/11	Pages 13-14 - Japan (up to Bugaku) Learn Debka Kurdit - Review dances
F 9/13	Pages 20-21 - American Perspective Learn Mexican Mixer - Review dances
M 9/16	Pages 70-71 - The Unique Contributions of African-Americans Learn Road to the Isles – Review dances
W 9/18	Learn Korobushka - Review dances
F 9/20	Page 74 - The Melting Pot Versus Ethnic Identity (up to Conclusion) Page 217 - Introduction Pages 220 - 222 - Eastern and Western Culture - Geography and Climate - Religion - Music Learn Jessie Polka - Review dances
M 9/23	Review all dances - questions
W 9/25	Contra Dance Handout - discussion of Contra Dance principles
F 9/27	Contra Dance
M 9/30	Review for Practical in groups
W 10/2	Practice Practical
F 10/4	<u>MIDTERM</u> - In class help session
M 10/7	<u>PRACTICAL 1</u>
W 10/9	Ethics Discussion

F 10/11	Dances for Fun
M 10/14	Fall Break – No class
W 10/16	Dances for Fun
F 10/18	Dances for Fun
M 10/21	Pages 367- 368 - Introduction (up to phases of Social Dance) 369 – 370 – Phenomenon of Social Dancing Page 377 - Fox Trot (up to foxtrot rhythm) Learn Fox Trot
W 10/23	Page 378 – Space Awareness Page 371- 372 - Style of Social Dance (up to Footwork in Social Dance) Page 418 - Tango (up to Tango Rhythm) Learn Tango
F 10/25	Pages 372 - Footwork in Social Dance (up to One-Step/Dance Walk) Review Fox Trot and Tango
M 10/28	Page 372 - 373 - One-Step/Dance Walk (up to Dance Positions) Page 472 - Rumba (up to Rumba Rhythm) Learn Rumba
W 10/30	Page 373 - 374 - Dance Positions (up to Techniques of Leading and Following) Page 426 - Waltz (up to Waltz Rhythm) Learn Waltz
F 11/1	No Class
M 11/4	Page 374 - 376 - Techniques of Leading and Following Review - Rumba and Waltz
W 11/6	Page 459 - Cha Cha Cha (up to Cha Cha Cha Rhythm) Review - Tango, Fox Trot, Rumba, Waltz Learn Cha Cha
F 11/8	Page 397 - Swing (up to Swing Rhythm) Review - Tango, Fox Trot, Rumba, Waltz and Cha Cha Cha Learn Swing
M 11/11	<u>WRITTEN FINAL</u> - In class help session
W 11/13	Review and dance with partners
F 11/15	Review and dance with partners
M 11/18	Review and dance with partners
W 11/20	Review for Practical - dancing alone

F 11/22	Review for Practical - dancing alone
M 11/25	Review for Practical - dancing alone
W 11/27	Thanksgiving - No class
F 11/29	Thanksgiving - No class
M 12/2	Practice Practical - Leaders
W 12/4	Practice Practical - Followers
F 12/6	<u>PRACTICAL - LEADERS</u>
M 12/9	<u>PRACTICAL - FOLLOWERS</u>

ATTENDANCE POLICY

ATTENDANCE: You are responsible for what is covered in every class. Three absences are permitted without penalty. In a case of a minor illness a sedentary assignment will be available for you to do in class. If this is necessary beyond one class you should make an appointment to discuss your situation with me.

LATE ARRIVALS: It is expected that students will arrive for class on time. Late absences will be recorded as such and if excessive may result in a reduction of points from a student's final grade.

RELIGIOUS HOLIDAYS: Religious holidays approved by the college may be observed without penalty but I must be informed of your intention to do so in writing and in advance of the holiday.

EXTENUATING CIRCUMSTANCES: If you find yourself in an extenuating circumstance it is your responsibility to make an appointment with me as soon as possible to discuss your situation. I will want to know how you have used each of the 3 absences you have been given. There are no excused absences beyond the 3 that are provided but make-up work may be offered at my discretion. I will not offer make-up work if too much time has passed between your absence(s) and our meeting. If you have a physical situation that requires an adapted syllabus it is essential that you provide specific information from a medical professional immediately explaining what activities are prohibited and what you are still physically able to do.

ATTENDANCE GRADE: 30% of your grade will be based on participation. Students who do not miss more than 3 classes will receive the full 30 points for participation. All other absences will result in a penalty, which will increase with each absence.

4 absences	5 point penalty	30 – 5	= 25 out of 30 pts (can make an A)
5 absences	15 point penalty	30 – 1	= 15 out of 30 pts (can make a B)
6 absences	30 point penalty	30 – 3	= 0 out of 30 pts (can make a C)
7 or more absences			student will make a D or F

The Pierce Program in Religion

The Pierce Program in Religion's theme for the academic year 2002-03 is "Ethics in Society." During this semester in this class we will share in this program by reading and discussing "A Seven-Point Program" from Building Character in Schools by Kevin Ryan and Karen E. Bohlin.

This reading is available for you on-line. I will let you know when we will discuss it.

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