HONORS 193: ACTION AS EXPRESSION – EVERYDAY DANCE FOR EVERY BODY
SYLLABUS

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All Electronic Devices (cell phones, laptops, etc.) must be turned off & stowed in backpacks

Section 001: MWF 9:00 – 9:50 am
Section 003: MWF 10:00 – 10:50
Class Location: AVB 111 and Newsom Events Center
Office Location: AVB 101
Office Hours: Mondays and Wednesdays 2:15 – 2:45 pm

COURSE DESCRIPTION

Our mouths move to speak, our hands experience the tactile nature of life around us, our bodies leap for joy - these are a few of the examples of how we can more fully engage in life through movement. We move our bodies 24/7, even in our sleep, as we are interacting with the world around us as athletes, dancers, and everyday movers. Yet, we aren’t often aware of how expressive our movement can be as we go through our daily lives. Rather than emphasizing actual physical movement ability, this course focuses on discovering movement forms, applying movement concepts, and stimulating cultural appreciation. Students will have the opportunity to identify the richness of their own kinesthetic sources through personal exploration, viewing everyday dance forms, and class discussion. The act of engaging as we move through everyday life can have a profound effect on the way we view ourselves and interface with the world. Societal change has been driven by many who have harnessed the power of action in relating to others. The power of moving is found in all aspects of life and begins within each one of us.

COURSE LEARNING OBJECTIVES

OBJECTIVES: Individual
1. To utilized everyday movement as a tool to investigate the symbols that go beyond words
2. To appreciate the expressions of others through participation in creative movement activities and the original creation of a movement composition.
3. To gain greater confidence in the ability to move by analyzing movement potential, body intelligence and the perceptions of society.
4. To experience different movement styles & approaches through participation and observation.

OBJECTIVES: Society
1. To explore individual movement behavior leading to movement team building experiences.
2. To understand how movement forms spring from cultural awareness and in turn can often transform the cultural context in which they thrive.
3. To nurture creative movement expression within the individual and society.

OBJECTIVES: Interdisciplinary
1. To connect the richness of everyday movement and dance sources to everyday life.
2. To recognize the significant historical contributions of everyday movement and dance forms from pre-historic to present day in the development of a society’s culture and values.
3. To highlight how movement forms express predominant cultural values and institutions.
REQUIRED READING MATERIALS
Please bring books & Canvas articles to class for the week assigned.

Books


References


Canvas – Pages – View All Pages – Reading Chapters & Articles


Canvas Platform
It is important for your success in the seminar to regularly access the Canvas Platform by logging in at http://info.canvas.colostate.edu/login.aspx

COURSE SCHEDULE: TOPICS, READINGS, AND OTHER MATERIALS
ALL READING ASSIGNMENTS ARE EXPECTED TO BE COMPLETED BY THE DATES LISTED. Please Note: The following readings & topics are subject to updates without prior notice.

Week One (Wednesday, Jan. 23) Movement Basics: Introduction & 7 Types of Intelligence
Friday, Jan. 25
Schrader, Constance A. A Sense of Dance: Chapter 9 – Body Intelligence

Week Two (Monday, Jan. 28) What is Dance & Movement Definitions
Schrader, Constance A. A Sense of Dance
Chapter 1 – What is Dance? Chapter 2 – The Power of Dance
Chapter 3 – How do you learn to Dance? Chapter 4 – Your Moving Body

Week Three (Monday, Feb. 4) Ritual into Art & Primal Dance
Harrison, Jane. From Ritual to Art.
Nadel, Myron Howard and Marc Raymond Strauss. The Dance Experience
Chapter 10 - Connecting Body, Mind & Spirit
Kraus, Richard. History of the Dance in Art and Education: The Roots of Dance, pgs. 27–37

Newsom Hall Events Center - Friday, Feb. 8 – Primal Dance Lab
**Week Four** (Monday Feb. 11): **Historical Dances - Ancient Civilizations, Middle Ages & Renaissance**

Kraus, Richard. *History of the Dance in Art and Education:*
  The Roots of Dance, pages 37 – 50  
  Dance in the Middle Ages, pages 52 – 70
Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  Chapter 2: Dance in Early Greek Society

**Newsom Hall Events Center - Friday, Feb. 15 – Historical Dances**

**Week Five** (Monday, Feb. 18): **Modern Dance & Post-Modern Dance**

Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  Chapter 9 - Currents of 20th & 21st Century Dance

**Week Six** (Wednesday, Feb. 25): **African Dance Roots - Tap**

Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  Chapter 7: And “All That Jazz” Dance

**Newsom Hall Events Center – Friday March 1 – African Dance Master Class**

**Week Seven** (Monday, March 4): **African Dance Roots – Jazz & Hip Hop & American Social Dance**

Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  Chapter 6: Social Dance: A Portrait of People at Play

**Newsom Hall Events Center – Wednesday, March 6 – Gentle Body Power Master Class**

**Week Eight** (Monday, March 11): **Movement Integration & Dance as Change Agent & Musical Theater**

Reading vacation for this week ☺

**Newsom Hall Events Center – Wednesday, March 13 – Bolly-x Master Class**

**Week Nine** (March 18 - 22): **SPRING VACATION**

**Week Ten** (Monday, March 25): **Famous Dance Duos & Speaker’s Handbook Presentations**

Reading vacation for this week ☺

**Week Eleven** (Monday, April 1): **Every Body Speaks Presentations**

**Week Twelve** (Monday, April 8): **Space & Time in Dance Components**

Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential*
  Chapter 5 - The Elements of Dance  
  Chapter 6 - Time  
  Chapter 7 - Space

**Newsom Hall Events Center – Wednesday, April 10 & Friday, April 12**

**Week Thirteen** (Monday, April 15) **Effort Qualities in Dance Components**

Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  Chapter 16: What is Dance Notation?
Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential:*
  Chapter 8 – Effort

**Newsom Hall Events Center – Wednesday, April 17 & Friday, April 19**

**Week Fourteen** (Monday, April 22) **Persuasive Dance Critique Films & Criticism**

Wed., April 18: Nadel, Myron Howard and Marc Raymond Strauss. *The Dance Experience*
  CHAPTERS: Dance on the Screen AND Dance Criticism

**Dance Film Classes: April 24 & 26**
Week Fifteen (Wednesday, May 1): **Composition + Choreography Work Days**  
Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential*:  
Chap. 12 – Making a Statement  
Chap. 13 – Composition  
Chap. 14 – Is This Dance Good  
Newsom Hall Events Center – Wednesday, May 1 & Friday, May 3

Week Sixteen (Monday, May 6): **Choreography Work Day & Action as Expression**  
**Choreography & Seminar Summary**  
Reading vacation for this week 😃  
Newsom Hall Events Center – Monday, May 6 & Wednesday, May 8

NOTE: All classes in Newsom Hall Events Center are Movement Labs.  
- Please wear loose clothing that you can move in easily, no gum and be prepared to remove jewelry, shoes & socks for ease of movement as well as safety issues.  
- Engaging fully in Leadership Participation during these class sessions is expected.

ASSIGNMENTS

**Leadership Participation:** In order to demonstrate leadership, students are required to participate with all aspects of the class, be on time and attend the entire class session. Students are expected to engage in appropriate initiative, to interact in class discussions, bring in suitable questions for class, make pertinent comments, ask relevant questions, be respectful of other class members, etc.

- **Leadership Participation Grade Rubric:** Students will have the opportunity to have input into their participation grade through a self-evaluation at the beginning of the semester, documentation during the semester and evaluation of improvement goals at the conclusion of the semester. Grading will be based on the level of class participation and improvement during the semester.
  - **Submission:** Print Copy – handout to students at beginning of semester then students bring to class on due date listed in Evaluation System Section
  - **Canvas:** Assignments – Leadership Participation for Full Criteria & Grade Rubric

**Absence Policy**  
Any exemption from participating fully in class including attending the entire class session MUST BE APPROVED PRIOR TO CLASS TIME with an official CSU Excused Absence Letter, Medical Letter, Interview Confirmation or Accommodation from Resources for Disabled Students. This absence policy is part of the Leadership Participation Grade.

**Readings:** Complete all reading assignments and be prepared to engage in the class.  
- Please see Weekly Readings and Topics document

**Every Body Has a History:** A 3-page written interpretive-reflective history of the most impactful kinesthetic experiences over your lifetime. These experiences should also demonstrate the value they have had in developing who you have become as a person. In other words, who you are today as a result of these experiences. Personal movement ritual will also be considered in the light of cultural context.  
- **Submission:** Printed paper copy at start of class time  
- **Canvas:** Assignments – Every Body Has a History
**Action as Expression Discussions:** A series of questions that relate directly to the reading assignment for the week with in-depth paragraph answer to each question. The goals are to learn how to prepare for discussion based classes and to encourage active engagement in seminar material.

- **Submission:** Printed Paper Copy at start of class
- **Canvas:** Assignments – Discussion One; Discussion Two

**Every Body Speaks:** The purpose of this assignment is to explore and understand an everyday movement and/or dance persuasive speech topic. Argument topics related to everyday movement and/or dance will be selected during class time from a list. The assignment will consist of two parts - an **outline proposal** including a full sentence outline with bibliography & endnotes and a **speech presentation** given in class that includes a movement component.

**Speech Outline Proposal**

- **Submission:** MS Word through Canvas
- **Canvas:** Assignments – Every Body Speaks Outline Proposal

**Speech Presentation**

- **Submission:** In-class presentation with schedule sign-up
- **Canvas:** Assignments – Every Body Speaks Speech Presentation

**Everyday Dance Definition** gives the student the opportunity to define this term through a creative medium with a descriptive written explanation. The definition should delineate the student's understanding of how everyday movement and dance can be defined in relation to themselves and their global & cultural awareness. The emphasis is to support the creative definition & explanation from both scholarly and personal perspectives with limited use of “I”.

- **Submission:** Creative Project Format: Original Creative Design + written page
- **Canvas:** Assignments – Everyday Dance Definition

**Action as Expression Choreography:** This project is to choreograph a dance with a group of students from class based on the dance components of Time, Space and Effort and present it to the class as a performance.

- **Submission:** In-class presentation
- **Canvas:** Assignments – Every Body Moves Choreography

**Persuasive Dance Critique Paper:** The purpose of this is to create a scholarly argument paper that incorporates a thesis claim statement for either live dance being superior to film dance OR film dance surpassing live dance (choose one). This paper should effectively persuade your specific audience utilizing the modes of persuasion which are ethos, pathos and logic.

**Persuasive Dance Critique: Sections Preview**

- **Submission:** MS Word through VeriCite in Canvas
- **Canvas:** Assignments – Persuasive Dance Critique: Sections Preview

**Persuasive Dance Critique Paper**

- **Submission:** MS Word through VeriCite in Canvas
- **Canvas:** Assignments – Persuasive Dance Critique Paper

**Honors Program PICC Assessment**

While this assessment is **not used as a basis for course grading**, it does consider 4 specific individual assessment categories – Professionalism, Interdisciplinary, Critical Thinking and Creativity - for students to achieve as a part of the Honors Program seminars. Students will fill in a self-assessment including complete comments for ALL categories at the beginning of the semester with instructor feedback given at the completion of the semester.

- **Submission:** University Honors Program online: [http://www.honors.colostate.edu/picc](http://www.honors.colostate.edu/picc)
- **Canvas:** Assignments – PICC Assessment
Late Assignments Policy  All assignments are due in class or through Canvas on the due date & time. Late assignments are not accepted unless there are genuine extenuating circumstances or other situations where arrangements have been made in advance. Assignments must be completed by due date & time to receive full grade point consideration.

EVALUATION SYSTEM

Assignments must be completed by due date & time to receive full grade point consideration. Students do not need to print Grade Rubrics. Pop quizzes may be given.

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<thead>
<tr>
<th>ASSIGNMENT</th>
<th>GRADING %</th>
<th>DUE DATE</th>
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<tbody>
<tr>
<td>Leadership Participation</td>
<td>10%</td>
<td></td>
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<tr>
<td>All Classes</td>
<td>8%</td>
<td>Every Class</td>
</tr>
<tr>
<td>Leadership Self-Evaluation filled in</td>
<td>8%</td>
<td>May 6 - start of class</td>
</tr>
<tr>
<td>PICC Self-Evaluation + comments</td>
<td>2%</td>
<td>Feb. 11 at 1:00 pm</td>
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<tr>
<td>Movement Labs</td>
<td>8%</td>
<td>See Syllabus</td>
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<td>Every Body Has a History</td>
<td>10%</td>
<td>Feb. 4 - start of class</td>
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<td>Action as Expression Discussion</td>
<td>12%</td>
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<td>Discussion One</td>
<td>6%</td>
<td>Feb. 13 – start of class</td>
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<td>Discussion Two</td>
<td>6%</td>
<td>March 8 – start of class</td>
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<tr>
<td>Every Body Speaks</td>
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<tr>
<td>Speech Outline Proposal</td>
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<td>March 11 at 1:00 pm</td>
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<td>Speech Presentation</td>
<td>10%</td>
<td>April 1, 3, &amp; 5 - in class</td>
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<td>Everyday Dance Definition</td>
<td>10%</td>
<td>April 22 – start of class</td>
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<td>Action as Expression Choreography</td>
<td>10%</td>
<td>May 8 – in class</td>
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<td>Persuasive Dance Critique Paper</td>
<td>20%</td>
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<td>Printed confirmation + Name</td>
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<td>May 1 – start of class</td>
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<td>Sections Preview</td>
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<td>Paper</td>
<td>10%</td>
<td>May 13 at 1:00 pm</td>
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<td>TOTAL</td>
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GRADING SCALE
98 - 100 points = A+
93 – 97 points = A
90 – 92 points = A-
87 – 89 points = B+
83 – 86 points = B
80 – 82 points = B-
77 – 79 points = C+
70 – 76 points = C
60 – 69 points = D
59 points & below = F
**Incomplete**
The grade of “I” is a temporary grade awarded to indicate that *for reasons beyond the student’s control or that the student could not have reasonably have anticipated*, the student could not complete the requirements for the course. When an instructor assigns an “I,” the student shall specify in writing the requirements in order to fulfill completing the course. After one year, or at the end of the semester in which the student graduates (whichever comes first), an “incomplete” grade will automatically change to an “F” grade unless the course has been completed and the grade change submitted. The student must be in good academic standing in the class in order to receive an incomplete. (CSU Faculty Council policy)

**Resources**
The CSU Writing Center is an excellent resource to support the development of your writing skills throughout your college career. While students are not required to access services, you are strongly encouraged to seek consultation on your writing projects required for this course. In addition to contact information, there are useful resources available on their website: [http://writing.colostate.edu/](http://writing.colostate.edu/).

The Morgan Library reference librarians can direct you to books and articles for the research paper and the oral presentation. I recommend contacting Rob Sica, Social Sciences and Humanities Liaison, Morgan Library 154, rob.sica@colostate.edu, 970.491.1047.

**Accommodations for disabilities**
Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 requires Colorado State University to provide academic adjustments or accommodations for students with documented disabilities. Students seeking academic adjustment or accommodations must self-identify with the Office of Resources for Disabled Students (ORDS). You may call for an appointment at: 491-6385 or stop in at 100 General Services Building. After meeting with ORDS staff, and based on their recommendations, students are encouraged to meet with their instructors to discuss their needs, and if applicable, any lab safety concerns related to their disabilities.

**Academic and Professional Honesty Policy**
This course adheres to the Academic Integrity Policy of the Colorado State University General Catalog and the Student Conduct Code. Honors students enrolled in this course are held to high standards of integrity. Academic integrity is expected within all assignments for this course. Students will be required to make an honor pledge to complete this course. The honors pledge will be completed as a class. For more information about academic integrity, please visit: [http://learning.colostate.edu/integrity/](http://learning.colostate.edu/integrity/).

It is expected that students will use their own knowledge and skill for assignments unless directed to do otherwise. Incidents of cheating, plagiarism or knowingly providing false or incorrect information are considered serious and will be treated seriously. Consequences of these incidents are at the discretion of the faculty member involved and may consist of confiscation of assignments, an F grade, or reporting to the CSU Student Conduct office. It is expected that students will demonstrate concern for others, respect the confidentiality of information about, the property of and the decisions made by others.
Reporting student disclosures of interpersonal violence
CSU’s Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as “Responsible Employees” (https://oeo.colostate.edu/title-ix-sexual-assault-sexual-violence-sexual-harassment/). This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As “Responsible Employees,” faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

- Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:
  - Emergency Response 911
  - Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
  - Colorado State University Police Department (non-emergency) (970) 491-6425

Using the Online PICC Entry Tool:
Click this link, or go to honors.colostate.edu/picc in your web browser. Log in with your eName and password. If you have any questions or technical problems, email Honors Tech Support at honorstechsupport@colostate.edu.

PICC CATEGORIES
The CSU University Honors Program has prioritized four general competencies skills that should be addressed in each honors course (including HONR 192, 193, 292/293, 392, and 492). These skills include (1) Professionalism, interpersonal skills, and emotional intelligence; (2) Interdisciplinary learning integrated with global and/or cultural viewpoints; (3) Critical thinking; and (4) Creativity and problem solving. This is a two-stage process. First students complete a self-evaluation of these skills by the 4th week of the semester. At the end of the semester, instructors will provide feedback on individual student progress towards these competencies. The feedback is part of the University Honors Program; it is for advising purposes only and is confidential. It is not part of a student’s grades or academic record. A standardized rubric is used to provide feedback for growth in these areas and to measure the Honors Programs progress in helping students to develop these skills through their academic career. The feedback categories and activities/assignments used to measure progress are listed below and noted in the assignment descriptions.

(Please see next page for PICC Categories with Assignments & Activities)
### PICC Categories Associated with Course Assignments

<table>
<thead>
<tr>
<th>PICC Categories</th>
<th>Associated Course Assignments</th>
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<tr>
<td><strong>Professionalism, interpersonal skills, &amp; emotional intelligence:</strong> Acts ethically &amp; positively to foster a supportive instructional or work environment. Has the emotional intelligence (ability to perceive, evaluate, &amp; manage emotions) &amp; interpersonal skills to work effectively with others.</td>
<td>• Leadership Participation&lt;br&gt;• Seminar Discussions &amp; Lab Classes&lt;br&gt;• Every Body Speaks Speech Presentation&lt;br&gt;• Action as Expression Choreography</td>
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<td><strong>Interdisciplinary learning integrated with global &amp;/or cultural viewpoints:</strong> Integrates diverse knowledge, perspectives, &amp;/or skills into arguments &amp;/or strategies; is aware of and can clearly incorporate global &amp;/or cultural perspectives to an argument or issue.</td>
<td>• Leadership Participation&lt;br&gt;• Action as Expression Discussions 1 &amp; 2&lt;br&gt;• Every Body Has a History&lt;br&gt;• Persuasive Dance Critique Paper – Dance Criticism portion</td>
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<td><strong>Creativity &amp; problem solving:</strong> Creatively applies discipline-based and/or cross-discipline-based knowledge to discover and design a variety of forms often using a problem-solving strategy</td>
<td>• Leadership Participation&lt;br&gt;• Movement Labs&lt;br&gt;• Everyday Dance Definition&lt;br&gt;• Action as Expression Choreography</td>
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<td><strong>Critical thinking:</strong> Student advances a position with specific theses or hypotheses &amp; can conceptualize ideas or lines of thought. Conclusions and related outcomes acknowledge complexities of an issue (implications and consequences) and recognize differing points of view. Formulates &amp; develops claims with sufficient support, including reasoning, evidence, &amp; persuasive appeals, &amp; proper attribution where necessary. Uses written and oral communication effectively in persuasive arguments.</td>
<td>• Leadership Participation&lt;br&gt;• Every Body Speaks Outline Proposal&lt;br&gt;• CSU Spring Dance Concert&lt;br&gt;• Persuasive Dance Critique Paper – Argument portion</td>
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