ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 11/28/2011

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 294 Dance, Music, and Meaning 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: David Schildkret
   Phone: 5-3706
   Mail Code: 0405
   E-Mail: david.schildkret@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry–L □
   Mathematical Studies–MA □ CS □
   Humanities, Fine Arts and Design–HU □
   Social and Behavioral Sciences–SB □
   Natural Sciences–SQ □ SG □

   Awareness Areas
   Global Awareness–G □
   Historical Awareness–H □
   Cultural Diversity in the United States–C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   MUS 294 Special Topics: Dance, Music, and Meaning explores the fundamental nature of human experience across time and cultures through the media of dance and music. In addition to acquiring understanding of the structures of dance and music (separately and combined), students examine how dance and music function in societies, how these media have changed over time, and how meanings are created or represented through dance and music for individuals and groups.

   CROSS-LISTED COURSES: ☒ No □ Yes; Please identify courses: ____________________________

   Is this a multisection course?: ☒ No □ Yes; Is it governed by a common syllabus? __________
Global Awareness Area

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[G] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td><strong>GLOBAL AWARENESS [G]</strong></td>
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<td><strong>1.</strong> Studies <strong>must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.**</td>
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<td>See course objectives and course overview.</td>
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<td><strong>2.</strong> The course must match at least one of the following descriptions: (check all which may apply):</td>
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<td><strong>a.</strong> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.**</td>
</tr>
<tr>
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<td>See course objectives and course overview.</td>
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<td><strong>b.</strong> The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
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<td><strong>c.</strong> The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<td><strong>d.</strong> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue’s place within each culture and the effects of that issue on world cultures.”</td>
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### Course Prefix | Number | Title | Designation
--- | --- | --- | ---
MUS | 294 | Dance, Music, and Meaning | Global Awareness (G)

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td><strong>SAMPLE:</strong> 2d: study the cultural significance of a non-U.S. centered global issue</td>
<td><strong>SAMPLE:</strong> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td><strong>SAMPLE:</strong> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
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1. This course explores the fundamental nature of human experience in dance and music in the contemporary world, including cultures outside of the United States. Essential questions of the course focus on how music and movement/dance combined create meaning in specific cultural and social contexts, including non-Western contexts. Challenges to Western normative thinking are posed in case study projects, particularly in studies of ritual and social dance. See yellow-highlighted items in course objectives and course overview, and in the selected course units.

2a. In this course students will gain insight into how dance and music are structured in contemporary societies across the globe. Specific cultures are selected by students and the instructor for study, particularly in studies of ritualized dance and social dance. See yellow-highlighted items in course objectives and course overview, and in the selected course units.
DANCE, MUSIC, AND MEANING

COURSE SYLLABUS

MUE 294

Title: DANCE, MUSIC, AND MEANING

CREDITS: 3

Course Description:

“Dance, Music, and Meaning” explores the fundamental nature of human experience across time and culture through the medium of dance and music. Using a variety of dance and musical materials, including folk dance and music, popular dance and music, and such theatrical forms as ballet and modern dance and the music connected with them, students will gain insight into how dance and music are structured, how they function within society, how they have changed over time, and how to appreciate them.

Course Objectives:

Students successfully completing this course will:

1. Learn significant fundamental concepts about the purposes, meanings, and structures of dance and music.
2. Expand their knowledge of the arts and their place in human experience.
3. Recognize various forms and purposes of dance and music and place them correctly within a culture and time period.
4. Be able to use the basic vocabulary of dance and music to describe and discuss a variety of types of both.
5. Have a better appreciation of similarities and differences in the music and dances among people of various times and places.
6. Gain an understanding of how dance and music can help themselves and others relate to better (i.e., understand, experience) to the world around them, to current events, and to people and cultures different from themselves.
7. Improve their research skills, including
   a. framing questions
   b. using material gained from the artwork itself to support arguments and opinions
   c. finding data on the internet
   d. sharing the information they have gained in an engaging, dynamic way.
8. Explore ways to apply the arts and culture knowledge they gain in this course to other areas of human thought and endeavor.

**Essential Questions:**

I. **What is the nature of dance and music?**
   a. What are the basic forms of dance and music?
   b. What are the basic functions of dance and music?
   c. How do these forms and functions express themselves similarly and differently in different times, places, and cultures?
   d. Does the purpose of the dance affect the nature of the movement? (Is theatrical dance inherently different from social dance, for example?) Does the purpose of the music affect the nature of the music? For both, if so, how? What are the similarities? What are the differences? How does level of skill influence the dance or music that results, and is skill level one of the ways we distinguish types of dance (does presentational dance require more skill and training than folk dance, for example)?

II. **What is the relationship between dance and music?**
   a. Why is the pairing of dance and music so pervasive? (Compare to other arts)
   b. What is the relative importance of dance and music when they happen together? How do they function separately?
   c. How do dance and music relate to the environment (cultural, social, historical, etc.) in which they exist?

III. **What do dance and music express?**
   a. When are dance and music narrative? What kinds of narratives do they relate? How is this the same and different across time and cultures?
   b. When are dance and music purely abstract? When they are, what purposes and functions to they serve? What, if anything, do they express?
   c. How do dance and music help to establish hierarchies and relationships within societies? Between performer and observer? Between musical and choreographic creators? What is our relationship to dance and music, both collectively and individually?

**TEXTBOOK:**
ISBN 0871273187

Other readings will be available on the course Blackboard site.
**GRADING:**

- Class attendance and participation: 25%
- Group projects: 25%
- Journal, Reflections, and Short Writing Assignments: 25%
- Final Project: 25%

  (includes a written component and an in-class presentation)

**COURSE OUTLINE**

**Unit One: The Nature of Dance; the Nature of Music; Their Connection; Basic Vocabulary**

Weeks 1 – 2

**Reading:** *Appreciating Dance* (hereafter AD), Chapter 1

*The following will be provided on the course Blackboard site:*
- Schildkret article on musical materials and style

**Assignments:**
- Week 1, Written reflection in journal
- Week 2, Written reflection in journal; short group project

**Unit Two: Presentational Dance and Its Music: Ballet, Court Dance, Modern Dance**

Weeks 3 – 5

**Reading:** AD, Chapter 4 - 5

**Assignments:** Continue journal reflections, including one on relationship of dance and music in an assigned piece.

- Dance analysis worksheet
- Music analysis worksheet
- Preliminary thoughts on a final project. The proposal is due in the middle of the next unit (week 7)
Unit Three: Ritual Dance and Its Music

Reading: AD, Chapter 2

Weeks 6 – 8

Assignments: Journal reflections

Group project and presentation on ritual dance, presented in class at the end of week 7 and the beginning of week 8

Final project proposal due, beginning of week 7

Unit Four: Social Dance and Its Music

Weeks 9 – 11

Reading: AD, Chapter 3

Assignments: Continue journal reflections, work on final project

Group project and presentation on social dance, presented in class at the end of week 10 and the beginning of week 11.

Progress reports on final projects, including rough drafts where appropriate, due week 10.

Unit Five: Dance and Music for Exercise

Weeks 12 – 13

Assignments: Continue journal reflections, work on final project

Group project and presentation: create a 2-minute exercise dance (with music) modeled on an example you find and using movement and sound vocabulary you have seen in the course. Teach this to the class or another group.

Unit Six: Summaries and Conclusions

Weeks 14 – 15

Reading: AD, Chapter 6 – 8

Assignment: Present final project in class, written component of final project due.
DANCE, MUSIC, AND MEANING

COURSE OVERVIEW

Six Units on Dance and Music (15-week course meeting 3 hours per week)

UNIT ONE (2 weeks, 6 hours) deals with creating a basic vocabulary for discussion and analysis and develops the basic questions to be addressed in the course.

UNIT TWO (3 weeks, 9 hours) deals with theatrical (presentational) dance in three guises: classical ballet, non-Western presentational dance, and modern dance. Moreover, some of this dance will be narrative and some will not. As a class, students will develop a case study for each type—looking at an archetype and analyzing it in great detail, using the material developed in Unit One.

UNIT THREE (3 weeks, 9 hours) looks at ritual dance. After an initial discussion of where such dance is found and how it is used, students will break into groups. Using the model and process developed in Unit Two, each group will develop a case study of a ritual dance from a different culture and present it to the class. The cultures and dances to be examined will be broad and will, insofar as class size allows, cover as many cultures as possible with as little overlap as possible. At the end of the unit, class discussion will compare various types of ritual dance and music, looking for similarities and differences. This will also be an opportunity to discover biases and how they affect our reaction to unfamiliar material.

UNIT FOUR (3 weeks, 9 hours) examines social dance. This unit follows a similar approach to Unit Three: class discussion will introduce the unit; the class will break into groups to develop case studies, which they will then present to the class. In this unit, however, the students themselves will develop the Essential Questions to be examined, as opposed to having them presented by the teacher: the students will create broad questions for the class as a whole to address in the unit, and then each group will develop specific questions to be addressed in their research and presentation. Final discussion will not only compare and contrast the dances and music but will examine the questions themselves to determine if they were successful.

UNIT FIVE (2 weeks, 6 hours) examines dance as exercise. Here, students will find examples on their own to create a brief case study, then they will create a dance with accompanying music to teach to others, based on a model they have found on their own, using movement and music vocabulary from any other part of the course. They will then teach this to the whole class (if the size permits) or to other groups.
UNIT SIX (2 weeks, 6 hours) summarizes the course. Students present and react to one another’s final projects. As a class, we reexamine the questions posed at the beginning, examine new questions, and see what other questions arise. Based on the knowledge gained during the semester, students examine the central questions of the course:

What is the relationship between dance and music?

What are the similarities and differences across time, place, culture and purpose?

How do dance, music, and purpose combine to create meaning?

Ongoing Activities (these individual activities continue through the semester alongside the class and group work):

Students will do preparatory reading and supplemental reading, online research, etc.

Students will do individual viewing of dance/music examples related to the unit.

Students will keep a journal in which they will write their answers to questions guiding their independent viewing and listening. CRITICAL: In the journal, they should note their own questions. Some of these can be discussed in class; some by nature will be much bigger questions. These will form the basis for final projects in the course.

Some of the reflections in the journal should have students examine their own learning process: how did they go about finding the material they needed, etc.?
Unit One: The Nature of Dance; the Nature of Music; Their Connection; Basic Vocabulary
(2 weeks; 6 hours)

Description: In this unit, students will explore the basic nature of dance and music, think about how they work, and compare them to other arts. They will learn the basic vocabularies and functions of dance and music, which will become the framework for the rest of the course.

Objectives/Outcomes: After completing this unit, students will have an understanding of the basic nature of dance and music in relationship to one another and to the other arts. They will be aware of the basic functions of dance and music, will know basic vocabulary used to describe dance and music and be able to apply them, and will practice basing their discussion on details they can observe within the various pieces.

(Course objectives addressed: 1, 2, 3, 4, 7b [others in 7 will depend upon activities])

Essential Questions:

1. What is the fundamental nature of dance, music, and the other arts?
   a. What is the fundamental nature of dance? (Organized movement through space and time.)
   b. What is the fundamental nature of music? (Organized sound over time.)
   c. What are the commonalities? (Organization, arts that exist in time.)
   d. How are they different from the other arts? (The other arts, with the exception of literature, are static; dance and music may or may not be narrative: literature is usually narrative, as is visual art until very recently in human history.)

2. What terms do we use to describe dance? To describe music?

3. For what purposes do people dance and play music?

(Essential Questions addressed Ia, Ib [Ic, Id], IIa [IIb], IIIa, IIIb)

Content:

1. To begin with, explore what the students already know about dance and music. Have them think about what the various types of dance and music they know have in common (they can also observe differences, as that is an important skill). The goal is to help students recognize that the MATERIAL of dance is MOVEMENT and the media are SPACE AND TIME. They should recognize that the MATERIAL of music is SOUND and the medium is TIME. The common element is that both are arts that unfold in time and therefore exist in part to transform our experience of time. The only other art that exists in time is literature (theater, poetry, fiction, etc.), but here the consumer is in control of the time. In dance and music, the creator and performer are. Other arts (sculpture, painting, and architecture for example, are static) they do exist in time. Architecture organizes space, and so has something in common with dance, but this
helps to emphasize the importance of time as a fundamental character: no one would confuse or even equate dance and architecture, even though both make use of space.

2. Students need to begin using basic vocabulary in this unit and should understand what it means. This is best accomplished, we believe, by letting students describe events in their own way and then providing them with the standard vocabulary (which will then be a sort of shorthand).

Dance Vocabulary:

- Space – shape, movement that travels or is stationary, level, direction, groupings, floor pattern
- Time – tempo, meter, rhythm
- Energy – quality of movement (sustained, percussive, suspended, collapse, swinging, vibratory)

Music Vocabulary:

- Pitch (Melody, Harmony, Texture—monophonic vs. polyphonic; homophonic vs. contrapuntal)
- Duration (Meter, Rhythm)
- Intensity (dynamics, articulation, expression)
- Timbre (orchestration, voicing)

For both: Improvisation, Ornamentation

Form: repetition, contrast, variation

3. Students should begin to think about the five Ws (who, what, when, where, and why) with respect to dance and music: who dances or plays music? Who is the audience? Who creates the dance or the music? Who is the patron? Where do people dance and play music? For what occasions? Why are dance and music thought necessary in these contexts? The objective here is to understand that dance and music serve various functions and that they are common to most cultures. Over the whole of the course, they will observe that similar functions are expressed in different ways in different times and places. Eventually, the students should arrive at the following list of functions:

- Rituals, rites, and celebrations (ceremonial dances, graduation march, church music
- Means of social interaction (square dance, school dance, bluegrass music
- Exercise (readying warriors for battle, aerobics, Zumba) (this one doesn’t really apply to music, unless you consider marches and work songs
- Theatrical (ballet, modern dance, symphony orchestra
Materials:

**Reading:** *Appreciating Dance* (hereafter, AD), Chapter 1.

(provided on website)

Schildkret. (My book; chapter on vocabulary, provided on website)

Activities:

1. Watch videos of dance with music. Have students discuss what they see, concentrating first on commonalities: what is similar? (Both among the pieces and between the dance and music in each piece.)
   a. What cultural purpose is being served by each dance (ritual, social, theatrical, exercise)? Are the categories exclusive? How would music alone serve these functions? Are there other functions you think are important?
   b. Look at one or two of the dances again. What is going on? What are the dancers doing? What, do you infer, are the basic materials of dance? (Focus discussion on Space, Time, and Energy)
   c. Listen to the music – close your eyes. What is going on in the music? What are the basic resources of music? (Focus on Pitch, Duration, Intensity, and Timbre)
   d. Are there activities going on in the dance or music that are not covered by the basic vocabulary? What are they? (Students may discover that Form is not covered: how the basic materials are organized to give a sense of completeness—focus on repetition, variation, and contrast, which are all common to forms that exist in time.)

2. Topic for reflection: How are dance and music similar? How are they different? Why, in your opinion, are the two so commonly linked?

3. Topic for reflection: How are dance and music different from other arts? Are there other arts that are commonly paired? If so, what? Try to come up with what you’d think of as a really unusual pairing of two art forms. Speculate about why these forms are rarely combined.

4. Group Activity: Find videos on YouTube that illustrate Ritual, Social, Exercise, and Theatrical dance. Be sure that your examples include at least two non-Western cultures.
   a. Show these to the rest of the class, discussing how the dances you chose demonstrate the various types.
   b. Find background material on the dances you’ve chosen. This might include:
      i. What, specifically, is the role of the dance in this culture?
ii. What is the history of this dance form?

iii. What are the expected/conventional components of this dance? (particular steps, tempo, rhythm, number of dancers, etc.)

5. **Group Activity:** Find several (we suggest three) videos on YouTube, each coming from a different culture, that all illustrate one of the four types we’ve defined. Show these to the rest of the class, discussing how the same purpose is fulfilled through different means in different cultures. Find background material similar to that described in 4b. above.