



## Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

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**Semester:** Spring

**Course Prefix:** DANC

**Course Title:** Orientation to Dance

**Year:** 2025

**Course and Section #:** 2110\_001

**Credits:** 3

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### *Course Description*

For students interested in pursuing a career in dance. Introduces students to the discipline of dance as an academic as well as artistic field of study. Examines various dimensions of the discipline such as performance, teaching, choreography, dance science/medicine, movement analysis and fundamentals, dance criticism, interdisciplinary collaboration, and current issues. Includes lecture, readings, discussion, writing and participation. Prepares the student entering the Dance emphasis.

This course fulfills GE credit in the Fine Arts area. This course is also required for students entering the Dance Emphasis.

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### *Course Attributes*

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: *Click here to enter text.*

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### *Instructor Information*

**Instructor Name:** Nichole Ortega

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### *Student Learning Outcomes*

- Identify major domains of the discipline of dance and how each contributes to dance in higher education.
- Write clearly and with impact about their own interest and experience as well as their expanding knowledge of the dance world.
- Work collaboratively with other students in various assignments and settings.
- Identify areas of commonality in various styles of dance.
- Apply basic concepts of describing movement and its meaning.

- Use critical and analytical thinking skills to sense and feel deeply and to integrate the information gleaned through these processes.
- Develop an awareness of bodily intelligence that supports enhanced expressive and functional movement and opens possibilities for creativity in the improvisation and choreographic processes.
- Determine how aesthetic principles and varied movement techniques are applied and emphasized within various dance genres.
- Identify possible career paths in dance by the process of seeing, participating, analyzing, and making meaning in various dance genres.

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## *Course Materials and Texts*

Required readings for the course will be found within Canvas. There is no textbook for you to purchase. See “Required or Recommended Reading”

### Technology Requirement

The lecture portion of this course takes place online through Canvas. Students must have access to the internet as well as a computer. It is impossible to take the course using a hand-held mobile device. Students have access to computer labs across campus.

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## *Course Requirements*

### **Course Assignments, Assessments, and Grading Policy**

**5% Participation.** Active class participation and promptness is required in both the online lecture portion of the course and the once a week face-to-face studio classes. As a member of this class you will be required to work collaboratively, which means your participation includes responsibility to others as well. **Participation includes checking announcements on Canvas daily and the following:**

**15% Assignments** include all Submissions, Discussions

**10% Quizzes** cover course material including the online lectures, readings, and studio experiences. Quiz material will accumulate for the Midterm and Final exams. Quizzes are timed, so be sure to fully prepare before beginning the quiz.

**10% Aesthetic Paper** analyze and describe a masterwork from the genre of Ballet, Modern, or Ballroom in terms of the elements of dance; define aesthetics; and define the aesthetic criteria of a specific dance genre. Your paper should be proofread by a peer or at the UVU Writing Lab and rewritten before submitting to the instructor.

**10% Embodied Experience Response** is a chance to reflect on in-class movement experiences. You are required to complete 5 of 6 possible Embodied Experience Responses over the course of the semester.

**10% Dance Concert Analysis** Attend a university or professional-level concert during this semester. Take notes and follow the analysis guidelines.

**10% Library Research Assignment** is designed to familiarize you with research in dance, the UVU library, and introduce research methodology specific to dance.

**10% Matriculation Portfolio** includes CV, Cover Letter, and revised Library Research Paper. The physical copy of the matriculation portfolio will be submitted to program coordinators in the Fall semester of sophomore year.

**10% Midterm Exam** A short answer test covering topics in the first half of the semester. A study guide will be provided. The midterm is timed, so be sure to fully prepare before beginning the exam.

**10% Final Exam** This will be a comprehensive exam that asks you to make connections between concepts and ideas introduced in the course, to reflect upon your learning process, and to identify content of topics covered throughout the semester. The final is timed, so be sure to fully prepare before beginning the exam.

#### **UVU Grading Scale**

A = 93.6% - 100%

B = 83.6% - 86.5%

C = 73.6% - 76.5%

D = 63.6% - 66.5%

A- = 90% - 93.5%

B- = 80% - 83.5%

C- = 70% - 73.5%

D- = 60% - 63.5%

B+ = 86.6% - 89.9%

C+ = 76.6% - 79.9%

D+ = 66.6% - 69.9%

E = Below 60%

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#### **Required or Recommended Reading Assignments**

*An Aesthetic Framework for Dance*, by Chrystelle Trump Bond

*Rudolf Laban*, by Dr. Valerie Preston-Dunlop

*Overview of Laban/Bartenieff Movement Analysis*, by Colleen Wahl

*Five Premises for a Culturally Sensitive Approach to Dance*, by Deidre Sklar

*Commonalities in African Dance an Aesthetic Foundation*, by Kariamuwelsh Asante

*Feet Talk to Me*, by Sally Sommer

*Hip Hop*, by Christopher A. Miller and Rebecca A Ferrell

*Reality Check: Dancing with the Stars and the American Dream*, by Juliet McMains

*Core Arts Standards/Dance*, by Dr. Rima Faber, Dr. Barbara Bradshaw, Karen Kohn Bradley, Dr. Loren E. Bucek, Joan Finkelstein, Shana Habel, Mary Harding, Susan McGreevy, Dale Schmid, Marty Sprague, Pamela A. VanGilder, Dr. Lynnette Young Overby

*Critical Response Process*, by Liz Lerman

*Somatic Studies and Dance*, by the International Association for Dance Medicine and Science

*Stretching for Dancers*, by the International Association for Dance Medicine and Science

*Rest and Recovery*, Glenna Batson, DSc, and Margaret Wilson, PhD, MS

*What is Bartenieff Fundamentals? What is its Goal? What is Core to Approaching this Study?* by Peggy Hackney

*Utah Valley University DANC 248R Special Topics – Introduction to Dance/Movement Therapy Course Syllabus*, by Bradley Smith, MA, ACMHS, R-DMT

*Movement That Streams*, by Siobhan Burke

*So You Think You Can Judge Dance*, by Elaine Stuart

*Six Countries Where it is Illegal to Dance*, Mallika Rao

*What's Wrong with Cultural Appropriation*, by Maisha Z. Johnson

*Culture and Correctness*, by Sarina Lotlikar

*Screendance*, by Farah Azarak and Robin Bahhi

*Dancer*, by The Art Career Project

*Choreographic Statement: Pepperwood Lane*, by Arden Bann Laga

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## **General Description of the Subject Matter of Each Lecture or Discussion**

Module 1: This module will acquaint you with Canvas, the syllabus, and your colleagues through a video introduction.

Module 2: This module will introduce you to dance as an art form and as an academic career at UVU. You will become acquainted with the Department of Dance at UVU and the many resources that will guide you through the degree program. Develop an understanding of aesthetics and form a personal definition of dance.

Module 3: This module introduces you to Laban Movement Analysis (LMA), a comprehensive system for perceiving, analyzing, and describing movement. LMA is a language that can facilitate learning, teaching, and articulating movement.

Module 4: In this module, we will investigate dance as a cultural practice and ask what purpose dance serves to people throughout the globe. We will examine methods for viewing world dance forms and embody the movement of other cultures.

Module 5: This module will focus on the characteristics and aesthetics of African Dance and draw connections to the many African Diaspora dance genres.

Module 6: This module covers a broad range of eras and genres, including Minstrel Shows, Vaudeville, Jazz, Tap, Musical Theatre, Hip Hop, and Breakdancing. Many, if not all, Commercial Dance forms are influenced by African Dance aesthetics.

Module 7: This module explores the history of Social Dance through contemporary issues surrounding Ballroom Dance.

Module 8: This lesson explores the journey of Ballet from the courts of Louis XIV to the stages of France and Russia to the academic degrees of university classrooms and studios. Ballet's rich history is written by the many choreographers, dancers, and trends that have been inspired by it.

Module 9: This module presents information on the art of teaching, pursuing a Dance Education degree from UVU, as well as the standards of the national arts core.

Module 10: In the early 20th Century, Modern Dance sprouted from a desire to return to expressive movement. What began as a revolt against the formality and predictability of Ballet evolved into natural, spontaneous, and uninhibited movement. The history of Modern Dance is a reflection of the diverse choreographers and dancers who have created its dynamic palette. One aspect of Modern Dance has remained the same: it is always changing, progressing, and seeking what is new and slightly rebellious.

Module 11: Throughout this course, we have been viewing dances from around the world, across cultures, and throughout centuries of time that are performed for a variety of purposes. In each dance, the movement vocabulary used and the way in which individual movements are strung together, contribute to the meaning of the movement. When the purpose of dance is to create performance art for the stage or to preserve a precise order of steps from a Classical, Folk, Social, Modern, Ballet, or Vernacular dance, exactly *how* the individual movements are strung together reveals the intent and meaning of the dance.

Module 12: Somatics and Dance Science are areas of study that have flourished with the development of Dance in academia. Just as a photographer must know all details of the camera equipment, a dancer must gain a comprehensive understanding of the human body. Dancers are athletes, as well as artists, and taking care of mental, emotional, and physical health can ensure a long dancing career.

Module 13: This module presents a sample of current issues in dance as well as the role of technology in a physically embodied art form.

Module 14: A career in dance will open many avenues and possibilities. This module presents myriad ways one can create a successful career in dance.

Module 15: The end of a semester provides the opportunity to reflect on a semester of diligent work and to put your learning to the test in a final exam. This course has covered many topics in dance, genres,

history, pivotal figures, and important details about becoming a dance major. Take a moment to look back on all you have learned and consider how you will apply it to your future.

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## ***Required Course Syllabus Statements***

### **Generative AI**

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you.

The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and
- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty.

Any student work submitted using AI tools should clearly indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to me for a conversation before submitting your work.

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### **Using Remote Testing Software**

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may

require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

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## ***Required University Syllabus Statements***

### **Accommodations/Students with Disabilities**

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu) or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at [DHHservices@uvu.edu](mailto:DHHservices@uvu.edu)

DHH is located on the Orem Campus in BA 112.

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### **Academic Integrity**

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

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### **Equity and Title IX**

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office

for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – [TitleIX@uvu.edu](mailto:TitleIX@uvu.edu) – 800 W University Pkwy, Orem, 84058, Suite BA 203.

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### **Religious Accommodation**

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu). If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.