Course Number: FPA 311 Western Art
Humanities: Painting, Sculpture, Architecture, Music, and Dance
Term: Fall 2015
Fr. Peter Samuel Kucer, MSA STD
pkucer@holyapostles.edu

1. COURSE DESCRIPTION

Students will study Western Humanities through the medium of art. The teacher’s presentation on paintings, sculpture and architecture will be complemented by the student’s research and presentations on social dance, from an historical standpoint.

2. ENVISIONED LEARNING OUTCOMES

• Students will demonstrate familiarity with the fundamentals of Western Humanities through the medium of art, with special attention to the Catholic Church’s contributions.
• Students will demonstrate their comprehension of the subject matter on their quizzes, and by their weekly PowerPoint presentations and/or papers.

3. COURSE SCHEDULE

Please note: It is required that you read the chapters assigned in the textbook for further depth and resources. In addition, all quizzes and the final exam are open lecture/book tests.

Week 1: Monday, August 24th – Sunday, August 30th

1. Read Chapter 1
2. Take Quiz 1
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday August 31st. Post it in Week 2's discussion titled "Power Point Presentation or Paper 1 for Week 2). Your paper and Power Point Presentation needs to include the following. 1. A
description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation topics: 1. The Early Renaissance 15\textsuperscript{th} Century: the \textit{Balli} – (see the DVD Vol. 1 and pages 83 and 86 of \textit{History of Dance}) 2. The Late Renaissance 16\textsuperscript{th} Century: \textit{So Ben Mi Chi Ha Bon Tempo}\textsuperscript{1}. (see the DVD Vol. 1) 3. The Late Renaissance: \textit{La Volta} (see the DVD Vol. 1 and pages 69, 82, 104 of \textit{History of Dance})

\textbf{Week 2:} Monday, August 31\textsuperscript{st} – Sunday, September 6th

1. Read Chapters 2 and 3
2. Take Quiz 2
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, September 7\textsuperscript{th}. Post it in Week 3's discussion titled "Power Point Presentation or Paper 2 for Week 3). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.


\textbf{Week 3:} Monday, September 7\textsuperscript{th} – Sunday, September 13th

1. Read Chapters 4 and 5
2. Take Quiz 3
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, September 14\textsuperscript{th}. Post it in Week 4's discussion titled "Power Point Presentation or Paper 3 for Week 4). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

\textsuperscript{1}“The So Ben Mi Chi Ha Bon Tempo was written by Italian dance master Cesare Negri in 1602 in his book, Le Gratie d’Amore. Typical of Italian dance suites of the era, it shows a multilevel nuanced flirtation between a Renaissance man and his lady.” “So Ben Mi Chi Ha Bon Tempo 16th Century”, Dance Time Publications, \url{http://dancetimepublications.com/?s=So+Ben+Mi+Chi+Ha+Bon+Tempo}, (accessed April 11, 2015).
Presentation Topics: 7. Baroque 18<sup>th</sup> Century: the **Folies d’Espagne**<sup>2</sup> – (see the DVD Vol. 1 and page 121 of *History of Dance*) 8. Regency Early 19<sup>th</sup> Century: **Country Dances**: (see the DVD Vol. 1 and pages 100, 105, 117, 160, 162 of *History of Dance*)

**Week 4:** Monday, September 14th – Sunday, September 20th

1. Read Chapters 6 and 7
2. Take Quiz 4
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, September 21<sup>st</sup>. Post it in Week 5’s discussion titled "Power Point Presentation or Paper 4 for Week 5). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 9. Romantic Mid 19<sup>th</sup> Century: **Quadrille** (see the DVD Vol. 1 and pages 35, 135-137 of *History of Dance*) 10. Mid 19<sup>th</sup> Century: **Durang’s Hornpipe** (see the DVD Vol. 1 and page 157 of *History of Dance*)

**Week 5:** Monday, September 21<sup>st</sup> – Sunday, September 27th

1. Read Chapters 8 and 9
2. Take Quiz 5
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, September 28<sup>th</sup>. Post it in Week 6’s discussion titled "Power Point Presentation or Paper 5 for Week 6). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

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<sup>2</sup> “The Folies d’Espagne started as a popular dance tune from Portugal with a 3/4 time signature, featuring improvisational flourishes for both musicians and dancers. The melodious tune provides a rich platform for highly expressive variations. Composers who created their own versions include Lully, d’Anglebert, Marais, Couperin, and Corelli. The temperaments of its many interpretations run from pensive and slow to vibrant and fast. With much staying power, it developed within the 17th century baroque style dances during the sophisticated era of King Louis XIV.” “Folies d’Espagne,” Dance Time Publications [http://dancetimepublications.com/?s=Folies+d%27Espagne](http://dancetimepublications.com/?s=Folies+d%27Espagne), (accessed April 11, 2015).
Presentation Topics: 11. Victorian Late 19th Century: **Polka** (see the DVD Vol. 1 and page 137 of *History of Dance*) 12. Late 19th Century **Mazurka**³ (see the DVD Vol. 1)

**Week 6:** Monday, September 28th – Sunday, October 4th

1. Read Chapters 10
2. Take Quiz 6
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, October 5th. Post it in Week 7's discussion titled "Power Point Presentation or Paper 6 for Week 7). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.


**Week 7:** Monday, October 5th – Sunday, October 11

1. Read Chapter 11
2. Take Quiz 7
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, October 12th. Post it in Week 8's discussion titled "Power Point Presentation or Paper 7 for Week 8). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 16. 1910’s: **Castle Walk** (see the DVD Vol. 2 and page 172-173 of *History of Dance*) 17. 1910’s: **Tango** (see the DVD Vol. 2 and page 173 of *History of Dance*)

**Week 8:** Monday, October 12th – Sunday, October 18th

1. Read Chapter 12

³“A Polish folk dance from the Province of Mosavia, it traveled to France and by 1845 to England. It then traveled to America. It was the most virtuoso couple dance of the 19th century.” “Mazurka,” Dance Time Publications http://dancetimepublications.com/?s=Mazurka+, (accessed April 11, 2015).
2. Take Quiz 8
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, October 19th. Post it in Week 9's discussion titled "Power Point Presentation or Paper 8 for Week 9). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 18. 1920’s: Black Bottom – (see the DVD Vol. 2 and pages 171-172 of History of Dance) 19. 1920’s: Charleston (see the DVD Vol. 2 and pages 173-174 of History of Dance)

Week 9: Monday, October 19 – Sunday, October 25th

1. Read Chapters 13
2. Take Quiz 9
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, October 26th. Post it in Week 10's discussion titled "Power Point Presentation or Paper 9 for Week 10). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

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4 “The Blackbottom originated in New Orleans as a stamping, swaying “Negro” dance. The words for the original Blackbottom dance by Perry Bradford in 1919 were: “Hop down front and then you doodle back/Mooch to your left and then you mooch to your right/Hands on hips and do the Mess Around/Break a leg until you’re near the ground.” Musical Producer George White saw the Blackbottom performed in a Harlem nightclub. White bought the music and introduced it to white audiences in his “Scandals of 1926.” The dance was then popularized and modified for the ballroom.” “Black Bottom,” Dance Time Publications, http://dancetimepublications.com/?s=Black+Bottom, (accessed April 11, 2015).
Presentation Topics: 20. 1930’s: Marathon\(^5\) (see the DVD Vol. 2 page 193 of *History of Dance*) 21. 1930’s: Movie Musical\(^6\) (see the DVD Vol. 2 look up Fred Astaire and Ginger Rogers)

**Week 10: Monday, October 26\(^{th}\) – Sunday, November 1st**

1. Read Chapters 14 and 15
2. Take Quiz 10
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, November 2\(^{nd}\). Post it in Week 11’s discussion titled "Power Point Presentation or Paper 10 for Week 11). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 22. 1930’s: Big Apple\(^7\) (see the DVD Vol. 2 and pages 171-173 of *History of Dance*) 23. 1930’s: Jitterbug\(^8\) (see the DVD Vol. 2 and page 194 of *History of Dance*)

\(^5\) “The Dance Marathon was a phenomenon in the lower classes. In a test of endurance, couples competed and winners received cash prizes. In the 1930s, the dance marathon evolved from its original focus on endurance records to a monetized part of show business. Depression-era marathons lasted up to six months, with ten-minute hourly breaks for dancers. If one partner’s knees touched the floor, the couple was disqualified. Entering a dance marathon was often an act of economic desperation by the participants.” “Marathon,” Dance Time Publications, [http://dancetimepublications.com/?s=marathon](http://dancetimepublications.com/?s=marathon), (accessed April 11, 2015).

\(^6\) “The 1920s were the early years of the “talkies” (movies with audio) and the beginning of the classic period of the musical. As a result, Movie Musicals were popular. With exhibition ballroom dancing at its height, Fred Astaire and Ginger Rogers captured America’s imagination. The lyrical film dance interludes of Astaire and Rogers offered Americans an escape from the harsh realities of the Depression and nurtured the American Dream.” “Movie Musical,” Dance Time Publications, [http://dancetimepublications.com/?s=Movie+Musical](http://dancetimepublications.com/?s=Movie+Musical), (accessed April 11, 2015).

\(^7\) “The Big Apple originated in a small southern Black town, in a church-turned-nightclub called “The Big Apple.” A group circle dance, it gave couples the opportunity to show off, or “shine.” The Big Apple incorporated early swing steps and required a “caller.” Arthur Murray called it a combination of swing and the square dance; he was instrumental in popularizing the Big Apple within white culture. It was popular during the Depression because of the psychological comfort it gave of “strength in numbers.” Developed from African American roots, it was popularized throughout society; it was danced at the White House and featured in Life magazine in 1937.” “Big Apple,” Dance Time Publications, [http://dancetimepublications.com/?s=Big+Apple](http://dancetimepublications.com/?s=Big+Apple), (accessed April 11, 2015).

\(^8\) “The Jitterbug, popularized by African Americans, requires incredible strength and agility. It was known as the “Lindy” by its African-American participants because it evolved from the Lindy Hop (the “Lindbergh Hop” in tribute to Charles Lindbergh’s historic first solo transatlantic flight in 1927). With airborne acrobatics, it increased the dynamic range of social dance with new levels of athleticism, gymnastics, and aerial moves. “Jitterbug” was also a slang term meaning “the best dance partner.” Harlem’s renowned Savoy Ballroom brought the Jitterbug/Lindy to fame. It was a spectacular dance response to the bold sounds of the Big-Band era.” “Jitterbug,” Dance Time Publications, [http://dancetimepublications.com/?s=jitter+bug](http://dancetimepublications.com/?s=jitter+bug), (accessed April 11, 2015).
**Week 11:** Monday, November 2\textsuperscript{nd} – Sunday, November 8th

1. Read Chapters 16 and 17
2. Take Quiz 11
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, November 9\textsuperscript{th}. Post it in Week 12’s discussion titled "Power Point Presentation or Paper 11 for Week 12). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 24. 1940’s: **Rhumba**\textsuperscript{9} – (see the DVD Vol. 2 and page 194-195 of *History of Dance*) 25. 1940’s: **Swing**\textsuperscript{10} (see the DVD Vol. 2 and pages 173-174 and 194 of *History of Dance*) 26. 1950’s: **Rock n’ Roll**\textsuperscript{11} (see the DVD Vol. 2 and page 215-219 of *History of Dance*)

**Week 12:** Monday, November 9\textsuperscript{th} – Sunday, November 15th

1. Read Chapters 18 and 19
2. Take Quiz 12
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, November 16\textsuperscript{th}. Post it in Week 13’s discussion titled "Power Point Presentation or Paper 12 for Week 13). Your paper and Power Point Presentation needs to include the following. 1. A

\textsuperscript{9} “A Cuban dance merging African and Latin styles, the Rumba is a courting dance. With small steps in a confined space, a sensual roll of the hips created a dance of passionate appeal. The rumba was first brought to the U.S. in the 1930s; in the 1940s it was accepted as a popular provocative ballroom dance. The seductive Latin rhythms made it a favorite as a soothing counterpoint to the turbulence of the war years.” “Rumba, Swing,” Dance Time Publications, [http://dancetimepublications.com/?s=swing](http://dancetimepublications.com/?s=swing), (accessed April 11, 2015).

\textsuperscript{10} “Swing was a white, middle class adaptation of Jitterbug/Lindy. Acrobatic throws, while still impressive, were simplified; the syncopated rhythm of the footwork and the elasticity of the couple’s dancing relationship remained. Popular Big Band leaders Benny Goodman and Glen Miller helped spread swing’s popularity. The Big Band Era became the Swing Era.” “Rumba, Swing,” Dance Time Publications, [http://dancetimepublications.com/?s=swing](http://dancetimepublications.com/?s=swing), (accessed April 11, 2015).

description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

Presentation Topics: 27. 1950’s: Mambo\textsuperscript{12} (see the DVD Vol. 2 and pages 194-195 and 219 of History of Dance) 28. 1960’s: Twist\textsuperscript{13} (see the DVD Vol. 2 and pages 231 and 235 of History of Dance) 29. 1960’s: Mod\textsuperscript{14} (see the DVD Vol. 2 and pages 235-236 of History of Dance)

Week 13: Monday, November 16\textsuperscript{th} – Sunday, November 22nd

1. Read Chapters 20 and 21
2. Take Quiz 13
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, November 23\textsuperscript{rd}. Post it in Week 14's discussion titled "Power Point Presentation or Paper 13 for Week 14). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

\textsuperscript{12} “A hybrid of Rumba and Swing, Mambo was the most esteemed Latin dance of the 1950s. It had the seductive qualities of all the popular Latin dances, and the step began on the second beat of the phrase, which required some dance talent to perform. The mambo’s rhythmic originality reflected the influence of swing and jazz on Afro-Cuban music and dance. The freshness of the mambo rhythm emerged as a platform for artistic creativity in American and Latin music. It became a television showcase for rock and its teenage fans. The new LP record format made rock music cheap and plentiful. With TVs in every home, teenage baby boomers had easy access to their own music and dance, and for the first time, youth dictated American taste. The "rock ‘n’ roll" dance was an updated form of Swing: couples separated and rejoined in such a way that the woman was held at the end of a rubber band-style relationship with her partner. The basic syncopated footwork was a direct evolution from Jitterbug and Swing.” “1950s Rock ‘n’ Roll, Mambo,” Dance Time Publications, http://dancetimepublications.com/?s=rock+n%27+roll, (accessed April 11, 2015).

\textsuperscript{13} “Chubby Checker first performed the Twist on American Bandstand in 1962 to Hank Ballard’s tune of the same name. Checker told the audience that he invented the dance while drying himself with a towel after taking a shower. The twist was an expression of individualism—there were no distinct roles for men or women, and the dancers danced apart. The Twist arrived at New York’s Peppermint Lounge, solidifying its appeal and spawning a series of overnight fad dances that expressed freedom for the individual. The twist was simple: dancers stood in one place and twisted their hips from side to side, pivoting on their feet. It was both free and provocative.” “1960s – Twist, Mod, Psychedelic,” Dance Time Publications, http://dancetimepublications.com/?s=twist, (accessed April 11, 2015).

\textsuperscript{14} “The Mods were “cool” narcissistic teenagers, initially in London, who rebelled against the emotionalism of Rock ‘n’ Roll. Mod dances didn’t require partners and were jerky in character. The mod fads came to the U.S., along with the British invasion of 1963, extending the post-twist fad-dance craze. Examples of some of the Mod dances are: Pony, Crow, the Monkey, the Boomerang, the Saw, the Freddy, Jump-Up, the Slop, Skate, the Ski, the Jerk, the Kick, and Let Kiss.” “1960s – Twist, Mod, Psychedelic,” Dance Time Publications, http://dancetimepublications.com/?s=twist, (accessed April 11, 2015).
Presentation Topics: 30. 1960’s: **Hippies**\(^{15}\) – (see the DVD Vol. 2 and page 233-235 of *History of Dance*) 31. 1970’s: **Disco**\(^{16}\) (see the DVD Vol. 2 and pages 235, 261-262 of *History of Dance*) 32. 1980’s: **Break Dancing**\(^{17}\) (see the DVD Vol. 2 and page 261 of *History of Dance*)

**Week 14: Monday, November 23\(^{rd}\) – Sunday, November 29th**

1. Read Chapters 22 and 23
2. Take Quiz 14
3. Choose from one of the following dances and prepare a Power Point Presentation of at least 12 slides with graphics (i.e. photos, video links or clips etc.) and short written summaries or write a 500 word paper. In either case you are required to properly cite your sources. Post your paper or your Power Point Presentation by Monday, November 30\(^{th}\). Post it in Week 15's discussion titled "Power Point Presentation or Paper 14 for Week 15). Your paper and Power Point Presentation needs to include the following. 1. A description of the dance form. 2. Its political context. 3. Its social context. 4. Its musical context. 5. Its visual art (paintings and/or sculpture and/or architecture) context.

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\(^{16}\) “The clear-cut rules of Disco’s couple and line dances grabbed everyone’s imagination after a decade of “trippy” head music. The new form encompassed romantic and acrobatic couple dancing as well as communal line dances. Disco was narcissistic and competitive, generating complex dance routines that required teaching and learning. From its roots in R&B nightclubs, disco exploded into a technological fantasy dance form employing strobe lights, mirrors, fog machines, and loud, prerecorded music, as epitomized in the movie Saturday Night Fever starring John Travolta.” “1970s – Disco,” Dance Time Publications, [http://dancetimepublications.com/?s=disco](http://dancetimepublications.com/?s=disco), (accessed April 11, 2015).

\(^{17}\) “In Breakdance, New York City, inner-city youths “break out” of stylized disco, reaching back to the acrobatic styles of performers from the 1930s such as the Nicholas Brothers and Earl “Snakehips” Tucker. Combined with traditional African movements that isolate body parts and with its athletic, gymnastic component, it was a competitive form of dance performed primarily by males. Born on the streets, it prompted breakdance contests at parties and nightclubs. It remains the most athletic form of individual dance competitions of the 20th century.” “1980s – Breakdance, Punk, Moonwalk,” Dance Time Publications, [http://dancetimepublications.com/?s=break+dancing](http://dancetimepublications.com/?s=break+dancing), (accessed April 11, 2015).
Presentation Topics: 33. 1980’s: Punk\(^{18}\) (see the DVD Vol. 2) 34. 1980’s: Moonwalk\(^{19}\) (see the DVD Vol. 2) 35. 1990’s: Vogueing\(^{20}\) (see the DVD Vol. 2) Presentation Topics: 36. 1990’s: Hip Hop\(^{21}\) (see the DVD Vol. 2 and page 261 of History of Dance) 37. 1990’s: Country Western\(^{22}\) (see the DVE Vol. 2, and pages 194, 262, 117, 195, 218 of History of Dance for swing and line dancing that Country Western is influenced by.)

**Week 15** Monday, November 30th – Friday, December 4th

1. Read Chapter 24
2. Take Quiz 15

### 4. COURSE REQUIREMENTS

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<thead>
<tr>
<th>Presentations</th>
<th>50%</th>
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<tr>
<td>Quizzes</td>
<td>50%</td>
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### 5. REQUIRED and RECOMMENDED READINGS and RESOURCES:

Required:

1. Carol Teten, *DanceTime DVD 500 Years of Social Dance* - 2 Volume set 15\(^{th}\) to 20\(^{th}\) century, Dance Time Publications. (The ASIN number is the Amazon Standard Identification Number.)

   ASIN: B0009KA81C

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\(^{21}\) “Hip-Hop was the quintessential style of MTV, performed to tunes by such popular musicians as MC Hammer and Herbie Hancock. African American and Latin influences combined to create dance moves for both the casual dancer and those with athletic prowess and talent. It started as an expression of urban street culture: emerging from the primal power of people standing in a circle: participants come to the center, one by one, to excel with moves that reach beyond the skill of their peers. Hip-hop expresses individuality and alienation as it evolves with a prodigious range of isometric moves and sharp weight changes. Hip-Hop has moved from the streets to mainstream entertainment in theater, TV, and movies.” “1990s – Vogue, Hip-Hop, Country Western,” Dance Time Publications, [http://dancetimepublications.com/?s=Hip+Hop](http://dancetimepublications.com/?s=Hip+Hop), (accessed April 11, 2015).

\(^{22}\) “Variations of Country Western music and dance form were popular throughout all earlier eras of America’s history. In the 1990s its popularity migrated from rural areas to the cities. Couple dances were influenced by the swing era of the 1930s and 1940s, and line dances offered group discipline and camaraderie.” “1990s – Vogue, Hip-Hop, Country Western,” Dance Time Publications, [http://dancetimepublications.com/?s=Hip+Hop](http://dancetimepublications.com/?s=Hip+Hop), (accessed April 11, 2015).
Recommended:


**Paper or PowerPoint Rubric – 20 Total Points**

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<thead>
<tr>
<th>CATEGORY</th>
<th>5</th>
<th>3</th>
<th>2</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>Shows a full understanding of the topic.</td>
<td>Shows a good understanding of the topic.</td>
<td>Shows a good understanding of parts of the topic.</td>
<td>Does not seem to understand the topic very well.</td>
</tr>
<tr>
<td><strong>Comprehension</strong></td>
<td>Student is able to accurately answer almost all questions about the topic.</td>
<td>Student is able to accurately answer most questions about the topic.</td>
<td>Student is able to accurately answer a few questions about the topic.</td>
<td>Student is unable to accurately answer questions about the topic.</td>
</tr>
<tr>
<td><strong>For PowerPoint Only</strong></td>
<td>There were at least 12 slides that were well integrated with one another.</td>
<td>There were fewer than 12 slides but they were well integrated with one another.</td>
<td>There were fewer than 12 slides and only at times were they integrated with one another.</td>
<td>There were fewer than 12 slides and they lacked a clear, logical order.</td>
</tr>
<tr>
<td><strong>Quality of the Slides</strong></td>
<td>The student cited all sources in proper format.</td>
<td>The student cited all sources but in improper format.</td>
<td>The student did not cite all sources used.</td>
<td>The student did not cite all sources used and when he or she did they were in improper format.</td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td>Command-level writing, making a clear impression</td>
<td>Solid writing, with something interesting to say.</td>
<td>Acceptable writing, but could use some sharpening of skill</td>
<td>Episodic writing, a mix of strengths and weaknesses.</td>
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<td></td>
<td>Analysis is a thorough response to the topic; thoughtful and insightful</td>
<td>Analysis is an adequate response to the topic; some depth and</td>
<td>Analysis is an uneven response to parts of the topic; somewhat conventional treatment;</td>
<td>Analysis noticeably neglects or misinterprets the topic; simplistic or repetitive treatment, only partially-internalized; weak organization and development, some</td>
</tr>
<tr>
<td>Examination of issues; compelling organization and development; superior syntax and diction; error-free grammar, mechanics, and usage</td>
<td>Complexity in treatment; persuasive organization and development, with suitable reasons and examples; level-appropriate syntax and diction; mastery of grammar, mechanics, and usage, with hardly any error.</td>
<td>Satisfactory organization, but more development needed; adequate syntax and diction, but could use more vigor; overall control of grammar, mechanics, and usage, but some errors.</td>
<td>Meandering; simple sentences, below-level diction; distracting errors in grammar, mechanics, and usage.</td>
<td></td>
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### 6. ACADEMIC HONESTY POLICY

Students at Holy Apostles College & Seminary are expected to practice academic honesty. **Avoiding Plagiarism**

In its broadest sense, plagiarism is using someone else's work or ideas, presented or claimed as your own. At this stage in your academic career, you should be fully conscious of what it means to plagiarize. This is an inherently unethical activity because it entails the uncredited use of someone else's expression of ideas for another's personal advancement; that is, it entails the use of a person merely as a means to another person's ends.

**Students, where applicable:**

- Should identify the title, author, page number/webpage address, and publication date of works when directly quoting small portions of texts, articles, interviews, or websites.
- Students should not copy more than two paragraphs from any source as a major component of papers or projects.
- Should appropriately identify the source of information when paraphrasing (restating) ideas from texts, interviews, articles, or websites.
- Should follow the Holy Apostles College & Seminary Stylesheet (available on the Online Writing Lab's website at [http://www.holyapostles.edu/owl/resources](http://www.holyapostles.edu/owl/resources)).
Consequences of Academic Dishonesty:

Because of the nature of this class, academic dishonesty is taken very seriously. Students participating in academic dishonesty may be removed from the course and from the program.

7. ATTENDANCE POLICY

Students are expected to attend all classes.

8. INCOMPLETE POLICY

An Incomplete is a temporary grade assigned at the discretion of the faculty member. It is typically allowed in situations in which the student has satisfactorily completed major components of the course and has the ability to finish the remaining work without re-enrolling, but has encountered extenuating circumstances, such as illness, that prevent his or her doing so prior to the last day of class.

To request an incomplete, distance-learning students must first download a copy of the Incomplete Request Form. This document is located within the Shared folder of the Files tab in Populi. Secondly, students must fill in any necessary information directly within the PDF document. Lastly, students must send their form to their professor via email for approval. "Approval" should be understood as the professor responding to the student's email in favor of granting the "Incomplete" status of the student.

Students receiving an Incomplete must submit the missing course work by the end of the sixth week following the semester in which they were enrolled. An incomplete grade (I) automatically turns into the grade of "F" if the course work is not completed.

Students who have completed little or no work are ineligible for an incomplete. Students who feel they are in danger of failing the course due to an inability to complete course assignments should withdraw from the course.

A "W (Withdrawal) will appear on the student's permanent record for any course dropped after the end of the first week of a semester to the end of the third week. A "WF" (Withdrawal/Fail) will appear on the student's permanent record for any course dropped after the end of the third week of a semester and on or before the Friday before the last week of the semester.

9. ABOUT YOUR PROFESSOR

Your instructor, Fr. Peter, is most eager to open your minds to Western Humanities through the medium of art. I hope my enthusiasm will lift your spirits up and, with the grace of God, we will mutually grow in wisdom and knowledge.