

Baroque Dance for Musicians MPASS-UE.1113 & GE.2113

NYU Steinhardt School of Culture, Education and Human Development
Department of Music & Performing Arts Professions
String Studies

Instructor: Meggi Smith

Course Time:

Room:

Email:

Office Hours: By appointment;
email address above to schedule
consultation times.

COURSE DESCRIPTION:

This course will provide musicians with an opportunity to physically embody music through the form of Baroque dance. Students will learn basic Baroque dance steps, phrases and ornamentations, and will examine the historic relationship between the two art forms of music and dance. Students will explore the Beauchamp-Feuillet notation system and apply it to their own reconstructions and performances throughout the semester.

GOAL:

By the end of this course, students will be able to discuss the relationship between Baroque music and dance, as well as apply their holistic understanding of Baroque history and their kinesthetic understanding of the music, through dance, to further develop and inform their philosophy, technical choices and artistic expression in their performance of Baroque music.

STUDENT LEARNING OUTCOMES:

- The student will be able to recognize, embody and demonstrate the steps and rhythms of Baroque dance.
- The student will be able to articulate the context and importance of dance in the Baroque culture.
- The student will integrate their knowledge of the relationship between Baroque music and dance into their personal viewing and performance of Baroque works.
- The student will be familiar with the Beauchamp-Feuillet notation system, synthesizing it with their readings and research, and be able to apply that knowledge to the reconstruction of music and dance.

COURSE REQUIREMENTS:

1. Attendance: Required – this is an experiential class.
2. Participation: Students are expected to participate actively in discussions and practical sessions, and are asked to bring an attitude of respect and openness to new experiences and feedback.
3. Readings/Assignments: Please stay current as these will be discussed, not explained in the following class and, unless otherwise noted, class time will not be given for the completion of assignments.
4. Electronic Devices: Please turn all cell phones and electronic devices to the silent setting.
5. Attire and Studio Rules: Please arrive to class in appropriate clothing and the **required shoes listed below** – ready to move. Street shoes are to be removed and left on the provided racks. No gum, food or drink, other than water allowed in the studio.

COURSE DETAILS AND PROTOCOL

- **Assignment Formats:** All assignments *must be typewritten* with at least a normal 12 pt font and double-spaced. Use a header and page numbers, with no cover page. Please hand in hard copies of assignments without folders. *Additional* electronic copies may be submitted through NYU Classes. Do not email them directly to the professor.
- **Class Attire:** Please arrive in clothing that you are able to move comfortably in, making sure it is an appropriate length to prevent getting caught or slipping on the material.
 - **SHOES ARE REQUIRED FOR THIS COURSE:** Men and Women should have a close-toed shoe with a wide, approximately $\frac{3}{4}$ -1 $\frac{1}{2}$ inch heel (no stilettos). Suggestions below, or visit
 - **OnStageDancewear Inc., 197 Madison Ave (between 34th and 35th St.), New York, NY 10016** <http://www.onstagedancewear.com/>
 - **Men:** (black is preferable) – listed from lowest to highest priced options.
<https://newyork.sansha.com/js43c-cabaret-41557.html>
http://www.discountdance.com/dancewear/style_EJ1.html?pid=8060&Shop=Style&SID=566682541
<http://www.blochworld.com/product/bloch-mens-jazzflex-full-sole-jazz-shoe>
<http://www.onstagedancewear.com/PD-4505.aspx#.V87fNrV2tmA>
 - **Women:** (tan/bone/cream is preferable) – listed from lowest to highest priced options.
<https://newyork.sansha.com/js41-cabaret-41587.html>
http://www.discountdance.com/dancewear/style_TE2L.html?pid=8924&Shop=Style&SID=566681726
http://www.discountdance.com/dancewear/style_ES0410L.html?pid=4428&Shop=Style&SID=566681726
http://www.discountdance.com/dancewear/style_PP323.html?gclid=CNjPpe-G-84CFcFbhgod_K0D-Q
<http://www.onstagedancewear.com/PD-4500.aspx#.WasjcIqQyqA>
- **Attendance:** Attendance is absolutely essential in this class. You learn by getting up on your feet and working, and you are often able to learn even more by watching someone else. An **unexcused** absence is any absence due to a choice you made to do something other than attend class. If you want to have an absence excused, you must submit your request as well as an explanation for why you were not in class *in writing*. (Auditions/call-backs, meetings for university or personal business are examples of absences that **will not** be accepted as excused.) A request for an anticipated absence for which you feel you should be excused must be presented – also in writing – before the fact. After one absence, your cumulative grade will decrease by one letter grade increment. If you are going to be absent please send an email to the instructor. It is also your responsibility to make arrangements with a peer to collect course materials for you and contact the peer after the session for updates on the session activities and assignments.
- **Late arrivals/Early departures:** Being on time and staying throughout the duration of the course is expected. Three late arrivals, three early departures, or any three combinations of late arrivals and/or early departures to/from class will equate to an absence. A late arrival or early departure of more than 15 minutes will be counted as an absence. Your second absence, in any of the forms described above, will decrease the cumulative grade by one letter grade increment.

- **Late Assignments:** Late assignments are reduced in letter grade increment. Assignments may be handed in up to one week late. Late assignments may not receive significant feedback. Any assignments that are not complete at this time (one week late) will not receive a grade and will negatively affect your cumulative course grade.

- **Grading:**

Letter Grade	Number Grade	Legend
A	93-100	Exceptional
A-	90-92	Outstanding
B+	87-89	Very Good
B	83-86	Good
B-	80-82	Fairly Good
C+	77-79	Adequate
C	73-76	Mostly Adequate
C-	70-72	Nearing Adequate
D+	65-69	Needs Work
D	60-64	Needs Work
F	Below 60	Unsatisfactory

- **Incomplete Grading:** Only under exceptional circumstances, such as those with a serious illness or other emergency, and at the discretion of the course instructor, may an incomplete grade be granted, based on the student's performance throughout the course of the semester.
- **Special Accommodations:** Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities located at 726 Broadway, 2nd floor, phone: 212.998.4980, or website address: www.nyu.edu/csd.
- **Academic Integrity:** Please be familiar with NYU policies: http://www.nyu.edu/cas/ewp/html/policies_procedures.html#statementacademicintegrity

ASSESSMENT BREAKDOWN:

Undergraduate Student

Class Participation/Attendance 30%

Homework Writing 20%

Final Reconstruction Performance 25%

Final Reconstruction Paper 25%

Graduate Student

Class Participation/Attendance 30%

Homework Writing 20%

Final Graduate Project Performance 25%

Final Graduate Project Paper 25%

COURSE RESERVE READINGS:

- Hilton, W. (1997). *Dance and music of court and theater*. Stuyvesant, NY: Pendragon Press.
- *Also available online through the library.
- Homans, J. (2010). *Apollo's Angels: A history of ballet*. New York: Random House.
- Little, M., & Jenne, N. (2001). *Dance and the music of J.S. Bach: Expanded edition*. Bloomington, IN: Indiana University Press.
- Mather, B. (1987). *Dance rhythms of the French Baroque*. Bloomington: Indiana University Press.
- Rameau, P. (1728). *The dancing-master or, the whole art and mystery of dancing explained*. (J. Essex, Trans.). London: J. Essex, & J. Brotherton. (Original work published in 1725)
- *Available online through the library.
- Turocy, C. (2012). Vitruvian man Baroque dance and fractals. *Early Music America*, 18(4), 26–31, 60.
- *Available online through the library.
- Waxman, D. (2000, January). Invitation to the Baroque dance. *Piano & Keyboard*, 42–47.
- *Available online through the library.

SUGGESTED READINGS:

- Feuillet, A. (1971). *Orchesography and a small treatise of time and cadence in dancing*. (J. Weaver, Trans.). England: Gregg International Publishers Limited. (Original work published in 1706)
- Lambranzi, G. (2002). *The new and curious school of theatrical dancing: The classic illustrated treatise on commedia dell'arte performance*. (D. Moroda, Trans.). C.W. Beaumont (Ed.). Mineola, NY: Dover Publications, Inc. (Original work published 1700)
- Nevile, J. (Ed.). (2008). *Dance, spectacle, and the body politick, 1250-1750*. Bloomington, IN: Indiana University Press.
- Turocy, C. (2013). La cosmografia del minor mondo. In M. Bales & K. Eliot (Eds.), *Dance on its own terms* (pp. 156–172). Oxford University Press. Retrieved from <http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199939985.001.0001/acprof-9780199939985-chapter-7>
- Vittes, L., & Podger, R. (2007, January). Towering titans. *Strings*, 21(6), 45–47, 49–51, 8.

SCHEDULE OVERVIEW

Subject to change throughout the semester.

<u>Class</u>	<u>In-Class Topic</u>	<u>Due Dates/Notes</u>
September 5	Syllabus/Welcome; Introduction to Baroque Social Dance	
September 12	Baroque Basics and Notation	Journal 1
September 19	Baroque Basics and Notation	Journal 2
September 26	Music and Dance Forms: <i>Minuet and Passepied</i>	Journal 3 Dance Form Presentations presented on the appropriate day
October 3	<i>Bourée and Rigaudon</i>	
October 10	<i>Gigue, Forlana, and Loure</i>	
October 17	<i>Gavotte, Allemande, and Mussette</i>	
October 24	<i>Courante and Entrée Grave</i>	
October 31	<i>Sarabande</i>	In-class Quiz
November 7	<i>Chaconne and Passacaglia</i>	
November 14	Review Day	
November 21	In-Class Work Day for Final Presentations	Journals /Class Notes Due
November 28	In-Class Work Day for Final Presentations	
December 5	<i>Last Day of Class</i>	Final Presentations and Papers Due
December 12	<i>NO CLASS – MONDAY SCHEDULE</i>	

1) Homework:

Journal Portfolio (40 points)

Journals should be typed, double spaced, and have a 250-word minimum per entry unless otherwise stated.

Journals 1 – 3 should be printed off and turned in as hard copy the following week in class. They will be returned to you within a week and should be placed in a folder that will hold your final journal portfolio.

Journals 4 – 11 should be completed after each class but will not be turned in until November 21 when you submit your folder and full journal portfolio from the semester.

See the journal rubric posted on NYU Classes with the Journal Portfolio Document for grading criteria.

Dance Form Project (50 points)

Students will research their selected dance form(s) and present the highlights to the class in an oral and visual presentation. They will also submit a hard copy to the professor on their presentation day.

Presentations must be between 5-10 minutes in length and must be accompanied by some form of visual support (power point, imagery, notation – dance or music – or video) as well as 3 audio examples of their dance form that clearly display the characteristics discussed in their research.

Please see the Dance Form Rubric for grading criteria, which is posted on NYU Classes with the Dance Form Worksheet (to turn in as a hard copy).

Vocabulary Quiz (10 points)

This will be an in-class quiz on October 31 following our vocabulary review the week before. It will be a written quiz based on verbal descriptions and demonstrations.