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 04-75h Apr 4/12/05 Apr 4/26/05

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

| | |
|---|------------------------|
| Contact Person Holly Boda | Email Address HBODA |
| Proposing Department/Unit Dept. of Theater & Dance | Phone 7-4865 |

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)
 New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

DANC 355 Dance Production: Administration to Creation

Current Course prefix, number and full title *Proposed course prefix, number and full title, if changing*

2. Additional Course Designations: check if appropriate
 This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

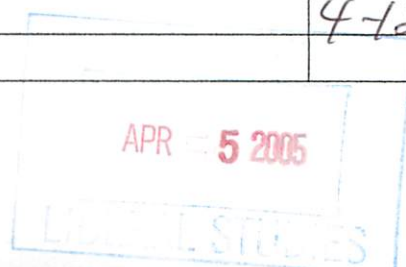
3. Program Proposals
 New Degree Program Program Title Change Program Revision
 New Minor Program New Track Other

Current program name *Proposed program name, if changing*

4. Approvals

| | | Date |
|--|---------------------|---------|
| Department Curriculum Committee Chair(s) | Holly Boda - Sutton | 3/14/05 |
| Department Chair(s) | [Signature] | 3/23/05 |
| College Curriculum Committee Chair | [Signature] | 3/30/05 |
| College Dean | Theresa J. Ford | 4/1/05 |
| Director of Liberal Studies * | | |
| Director of Honors College * | | |
| Provost * | | |
| Additional signatures as appropriate: (include title) | | |
| UWUCC Co-Chairs | Gail Sedquist | 4-12-05 |

* where applicable



NEW COURSE:

DANC 355 Dance Production: Administration to Creation 3c-01-3sh

Prerequisite: Two of the following introductory or advanced level dance classes. DANC 250, 260, 270, 280, 290, 485, or by permission of the instructor.

A sequential development of the dance production process from audition to opening, focusing on the practical application to private studio, and academic and professional settings. The course will explore the evolution of dance production and the future of dance, from both administrative and artistic perspectives, taking into consideration the constantly changing world of technology.

Rationale: This course is a natural extension of the existing dance minor curriculum, which will enhance the workable knowledge of production for the future dance professional.

Course Deletion from Dance Minor Program Requirements:

THTR 116 Fundamentals of Theatrical Design

Rationale: This course requirement has been deleted from the Dance Minor program as only a small portion of its content directly addresses dance. The proposed new course DANC 355 more accurately reflects the needs of those students who are interested in the administrative and technical aspects of dance.

3. Rationale for Minor Program Changes.

The department of Theater and Dance recommends the revisions and additions stated for the dance minor in order to better facilitate and serve our growing numbers of students enrolled in the minor program since its inception in 1995. The title and course revisions add clarity to the level of the classes and better represent the current content within the courses.

The department of Theater and Dance developed DANC 355 to provide a course particularly suited to the production needs of the dance minor students, especially those students who look to careers in dance companies, private studios, musical productions, or graduate school.

The course title changes were needed to prevent students from enrolling into courses that were at the wrong level for their technical ability. The current titles were creating confusion to their technical levels and content. The catalog descriptions were also updated to reflect the title changes and to give better clarification of the course content. Language was also updated to verbiage that is currently used within the discipline.

The Department of Theater and Dance recommends that the dance minors complete the program of study with at least four different technique classes in different dance genres and levels to provide them with a broader foundation of knowledge and ability in dance.

Part III. Implementation

1. How will the proposed revision affect students already in the existing program?

There will be no problems implementing revisions of the minor as of the fall of 2005.

The program currently has a backlog of dance minors that are waiting to get into the required theory courses (DANC 351 and DANC 353). The addition of DANC 355 will help to solve this problem by providing an additional course within the two-year rotation of the minor program.

2. Are faculty resources adequate?

The changes fit within the current two-year rotation of the dance minor program without the need for additional faculty.

3. Are other resources adequate?

Additional resources are not needed to implement the changes within the program.

4. Do you expect an increase or decrease in the number of students as a result of these revisions?

As noted earlier, the dance minor program has increased steadily every year since its inception in 1995. The changes to the program have been made in response to the demands and needs of the growing numbers of students.

Part IV. Periodic Assessment

1. Describe the evaluation plan.

The dance minor program will be evaluated through several avenues. Since it is an advised minor program, an exit interview is needed with each student in order for the dance minor advisor to sign-off on the completion of the advised courses. During this time, each student will fill out a questionnaire regarding his or her program of study. Individual course evaluation instruments are regularly used to analyze each course and its content. Also a continually updated log is kept to document the graduation plans of the minor students and their success in the dance field. Most recently an alumni survey has been implemented to directly assess our graduates.

2. Frequency of Evaluations.

Course evaluations are done every semester. Individual response evaluations are done as the students complete their exit interview. The process is ongoing throughout the year.

3. Evaluating Entity

The dance faculty regularly assesses the individual course evaluations, the ongoing log, the program evaluations and the alumni survey. The cumulative results of these evaluations will become a part of the NAST (National Association of Schools in Theater) accreditation report.

Part V. Course Proposal

Syllabus of Record

DANC 355 Dance Production: Administration through Creation. 3 credit hours

I Course:

A sequential development of the dance production process from audition to opening, focusing on the practical application to private studio, and academic and professional settings. The course will explore the evolution of dance production and the future of dance, from both administrative and artistic perspectives, taking into consideration the constantly changing world of technology.

II. Course Objectives:

- The student will develop a working knowledge of the dance production process within a private studio, academic and professional setting.
- The student will exhibit knowledge of artistic, technical and administrative initiatives necessary to producing dance.
- The student will be familiar with the significance of the historical and cultural implications of presenting a variety of dance idioms.
- The student will participate in the practical experience of dance production from the audition process to the final performance.

II. Course Outline:

1. Introduction to Dance Production: (two weeks)
 - a. Dance – Audience Relationship

- b. Attitudes Towards Performance
 - c. Artistic and Administrative Responsibilities
2. The Audition Process: (three weeks)
 - a. Conducting Auditions
 - b. Choreographer's Intent
 - c. Casting
 - d. Technical Considerations Specific to Dance Including Theater, Stage, Flooring, Lights, Sound, Costumes and Makeup.
 3. Technical Dance Theater: (two weeks)
 - a. Preparations for performance
 - b. Technical Personnel
 - c. Organizing Technical Rehearsals including Cast and Crew
 - d. Backstage Preparation
 4. Programming: (Two Weeks)
 - a. Considerations for Effective Programming
 1. Venue
 2. Audience
 3. Music or Text
 - i. Copy right Laws
 - ii. Live Accompaniment
 - b. Programs
 5. Box Office and House Management: (one week)
 - a. The Box-Office
 - b. The Ticket
 - c. Box-Office Accounting
 - d. House Management
 6. Marketing: (one week)
 - a. Promotions
 - b. Dance Photography
 - c. Publicity & Advertisement
 - d. Creative Funding
 - e. Grant Writing (where to look for funding)
 7. Rehearsal and Performance: (three weeks)
 - a. Conducting Effective Rehearsals
 - b. Conditioning Methods for Dancers
 - c. Performance Preparation:
 1. Physical & Psychological Motivators
 2. Touring
 3. Life After the Performance

III. Method of Evaluation:

- a. Two Written Exams worth (15%) points each.
- b. Technique Evaluation based on the Audition Process worth (15%).
- c. Written Concert Critique worth (15%).
- d. Participation worth (10%).
- e. Four Journal Entries of the Production Process worth (5%) each. Total (20%).
- f. Final Performance Project Concentrating on a Specific Area of Production worth (25%).

IV. Example Grading Scale

FINAL GRADE STRUCTURE:

- A = 90% of total points
- B = 80% of total points
- C = 70% of total points
- D = 60% of total points
- F = below 60% of total points

VI. ATTENDANCE:

The university expects all students to attend class as mandated by the university attendance policy. If the student is not in attendance due to illness or personal emergency (death in the immediate family), he/she will be responsible for presenting the professor with the necessary proof of why the absence occurred. The only excused absences allowed are medical excuses validated by the IUP Health Center or on personal physician letterhead, and obituary notices.

V. Required Text: Dance the Art of Production. Joan Schlaich & Betty DuPont. Third Edition, 1998. Princeton Book Company Publishers.

VII. Special Resource Requirements:
Class Attire: Black leotard or solotard, tights and proper dance footwear

IX. Bibliography:
Chen, Selma Jeanne. Dance As A Theatre Art. Harper & Row 1974. A succinct anthology of the evolution of theatre dance.

Huwler, Josef. The Dancer's Body. A Medical Perspective on Dance and Dance Training. International Medical Publishing, Inc. 1999.

Paskevskaja, Anna. Both Sides of the Mirror. The Science and Art of Ballet. Second Edition. Princeton Book Company. 1992

Schlaich & DuPont. Dance the Art of Production. Third Edition. 1998.

Sterns Performing Arts Directory. 2005

Course Analysis Questionnaire

A1. This course was originally developed to serve our students completing the Dance Minor and/or the Theater Major. It is a natural extension of the dance minor curriculum as it helps to enhance the educational process for the potential future professional.

A2. No changes necessary.

A3. Special Topics, Fall 2002.

A4. This course cannot be offered at a dual level at this time.

A5. This course cannot be offered for variable credit.

A6. Yes. Ohio State University, Temple University, Texas Women's College, Arizona State University, University of Utah.

A7. No.

Section B. Interdisciplinary Implications:

B1. This course will be taught by one instructor who will bring in guest speakers whenever possible.

- F = below 60% of total points
- D = 60% of total points
- C = 70% of total points
- B = 80% of total points
- A = 90% of total points

VI. ATTENDANCE

The university expects all students to attend class as mandated by the university attendance policy. If the student is not in attendance due to illness or personal emergency (death in the immediate family), the student will be responsible for presenting the professor with the necessary documentation. Only excused absences allowed are medical emergencies, death in the immediate family, or personal physician (teacher) and personal emergency.

VI. The student is responsible for attending class as scheduled. The student is responsible for attending class as scheduled.

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VII. BIBLIOGRAPHY:

1. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

2. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

3. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

4. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

5. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

6. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

7. The course was originally developed to serve our students studying the Dance Minor and the Theater Major. It is a natural extension of the dance minor curriculum as it helps to enhance the educational process for the potential dance professional.

8. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

9. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

10. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

11. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

12. *Classical Music: A Concise History*, by Richard Taruskin, W. W. Norton & Company, New York, NY, 2005.

VIII. ANNOTATED BIBLIOGRAPHY:

Section B. Interdisciplinary Applications:

1. This course will be taught by one instructor who will bring in guest speakers whenever possible.

B1. This course will be taught by one instructor who will bring in guest speakers whenever possible.

B2. No conflicts.

B3. Given the specific needs of the dance minor, we do not anticipate additional seat to be cross-listed with other departments at this time.

Section C. Implementation:

C1. This course will be taught on a three-semester rotation.

C2. Space: Dance Studio/lecture hall performance space. Equipment: Stereo, Monitor, Screen and Projector

C3. Not Applicable

C4. This course will be offered every three semesters

C5. One

C6. Because of the movement component of this course our present facility (Zink Dance Studio) can safely accommodate 20 – 25 students.