

LSC Use Only
Number: _____
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UWUCC USE Only
Number: 95-47a
Submission Date: App 1/30/96
Action-Date: Senate App 3/5/96

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Holly Boda / Pat Lommock Phone 357-4450
Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 353 COURSE Dance Curric/Pedag
Suggested 20 character title

XXX New Course* TH 353 Dance Curriculum and Pedagogy Instruction
Course Number and Full Title *(per UWUCC 1/30/96)*

____ Course Revision _____
Course Number and Full Title

____ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

____ Course Deletion _____
Course Number and Full Title

____ Number and/or Title Change _____
Old Number and/or Full Old Title

New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

____ PROGRAM: _____ Major _____ Minor _____ Track

____ New Program* _____
Program Name

____ Program Revision* _____
Program Name

____ Program Deletion* _____
Program Name

____ Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Barbara Black
Department Curriculum Committee

Annie Laurie Wheeler
Department Chair

[Signature]
College Curriculum Committee

[Signature]
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

SYLLABUS OF RECORD

I. Catalog Description

TH <u>353</u> Dance Curriculum & Pedagogy	3 credits 3 class hours (3c-01-3sh)
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Prerequisites: One of the following: 250, 260, 270, 280, 290, and 485; or by permission of the instructor.

This course introduces the necessary teaching skills and curriculum development needed to understand the pedagogical structure for teaching dance. The class will learn the approaches to teaching that are unique to dance and will learn how to design dance curriculum.

II. Course Objectives

- A. The student will identify and demonstrate movement elements and skills in performing dance.
- B. The student should demonstrate the knowledge of basic choreographic principles, processes, and structures.
- C. The student should demonstrate the knowledge of dance as a way to create and communicate meaning.
- D. The student should demonstrate the knowledge of and apply critical and creative thinking skills in class.
- E. The student will demonstrate and understand dance in various cultures and historical periods.
- F. The student should demonstrate the knowledge of and make connections between dance and healthful living.
- G. The student should demonstrate the knowledge of and make connections between dance and other disciplines.
- H. The student will demonstrate the qualities of an effective teacher.
- I. The student should demonstrate the knowledge of teaching dance within performance, education, and recreation contexts.
- J. The student will be able to design a dance course curriculum.

III. Course Content

- A. Teaching Styles (3 weeks)
 - 1. Creative - Improvisation vs. Guided Learning
 - 2. Technical -Elements of a technical class, Styles
 - 3. Choreographical - Theme vs. General
 - 4. Historical
- B. Qualities of the Effective Dance Teacher (2 weeks)
 - 1. Perceptive Observer
 - 2. Body Knowledge
 - 3. Qualitative Knowledge - Effort, Space Harmony and Aesthetics
 - 4. Multi-level Communicator - Visual, Aural and Interpersonal

- C. Knowledge of Physical Growth and Kinesthetic Awareness (1 week)
1. Body Level - Understanding Progression
 2. Physics of Dance
 3. Dance Injury
- D. Developing Dance Curriculum (2 weeks)
1. Course Design - Performance, Education & Recreation
 2. Unit Plans and Lesson Plans
 3. Progressions
- E. Conducting the Dance Class (2 weeks)
1. Knowledge of Content
 2. Content Delivery
 3. Classroom Etiquette and Ethics
 4. Evaluation
- F. Dance in Relation to: (1 week)
1. Other Arts
 2. Liberal Arts
 3. Other Disciplines
 4. Other Historical Periods
- G. Dance Production (1 week)
1. Production Setup
 2. Production Roles
- H. Practical Teaching of Dance (2 weeks)
1. Simulated Teaching Settings
 2. "Experience" in actual Teaching Setting

IV. Evaluation

- 50% Class Projects: Units, Lessons, and Course Development
Choose a dance course of a specific genre. Identify the type of course, level of students and the age range of the students. Design four (4) lesson plans. Build them pedagogically into a teaching unit. Show how the unit fits into a fully developed course outline.
- 25% Teaching: Simulated settings
Teach one of your lesson plans to the rest of the class. The class will take into account the level and ages of your "specified" students.
- 25% Culminating Final Project: Actual Teaching Project or Actual Production Project
Option A - In an actual teaching setting (advance course or studio class) you will design and teach a lesson that has been pre-approved by the existing teacher.
Option B - Design a production project to be done with an existing company or to be produced on campus. You will be responsible for organizing all aspects of a complete production.

90 - 100 = A
80 - 89 = B
70 - 79 = C
60 - 69 = D
59 and below is a failure

V. Text

Consortium of National Arts Education, National Standards for Arts Education, MENC Publications, 1806 Robert Fulton Dr., Reston, VA 22091, 1994

VI. Special Requirements

Appropriate dance attire

VII. Bibliography

- Cheney, Gay, Basic Concepts in Modern Dance, A Creative Approach, Princeton Book Company, Publishers, Princeton, NY 1989
- Ellfeldt, Lois, Edwin Carnes, Dance Production Handbook or Later is Too Late, Mayfield Publishing Co., Palo Alto, CA, 1971
- Ellfeldt, Lois, A Primer for Choreographers, Mayfield Publishing Co., Palo Alto, CA 1971
- McKeachie, Wilbert J., Teaching Tips, Strategies, Research, and Theory for College and University Teachers, D. C. Heath and Company, Lexington, MA 1994
- Hammond, Sandra Noll, Ballet Basics, Mayfield Publishing Co., Mountain View, CA 1993
- Howse, Justin, Shirley Hancock, Dance Technique and Injury Prevention, Theatre Arts Books/Routledge, New York, NY 1988
- Lockhart, Alleene S., Esther E. Pease, Modern Dance, Building and Teaching Lessons, Wm. C. Brown Company Publishers, Dubuque, IA 1982
- Moore, Carol-Lynne, Kaoru Yamamoto, Beyond Words, Movement, Observation and Analysis, Gordon and Breach, New York, NY 1988
- Paskevskaja, Anna, Ballet, From the First Plie to Mastery, Dance Books, Cecil Court, London 1990
- Terry, Walter, The Dance in America, Harper and Row Publishers, New York, NY 1971
- Thompson, Clem W., R. T. Floyd, Manual of Structural Kinesiology, Mosley-Year Book, Inc., St. Louis, MO 1994
- Torbert, Marianne, Follow Me, A Handbook of Movement Activities for Children, Prentice Hall Press, New York, NY 1980

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course fits into the proposed dance minor of the Theater Department. This course is designed for students of any major who are interested in the dance minor. Additionally students with an education, physical education, theater or small business major could also have an interest in this course.
- A2 This course does not require changes in the content of existing courses or requirements for the theater program. However, it is a part of an expansion of the theater program to include a dance minor.
- A3 This course has never been offered at IUP.
- A4 This course is not a dual-level course.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions do offer this course with this particular format. Texas Women's University, Slippery Rock and University of Northern Colorado all offer similar courses.
- A7 The content of this course is not required by an outside agency; however, it follows the National Standards for Arts Education guidelines. The course is designed as a basic course in dance pedagogy and curriculum and therefore can not be effectively incorporated into any existing course.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any other courses at the university.
- B3 Seats will be made available to the School of Continuing Education for any students who meet the pre-requisites.

Section C: Implementation

- C1 Faculty resources are adequate.
- C2 Adequate resources exist.
- C3 Does not apply.
- C4 This course is not designed for, or restricted to, certain seasonal semesters.
- C5 One section per semester.
- C6 Each section can accommodate 10 to 15 students due to the size of the performance studio and the nature of the material.
- C7 There is no agency, but through our expertise we know this to be the typical number of students for this type of course.

Section D: Miscellaneous

Please refer to the attached document:

"Dance at IUP"
(April 30, 1993 from Hilda Richards, Provost)