

LSC Use Only
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Submission Date: _____
Action-Date: App - 1/24/95
Senate App - 3/14/95

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Barbara Blackledge Phone 357-4450

Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 485 COURSE Dance Studio
Suggested 20 character title

XXX New Course* TH 485 Dance Studio
Course Number and Full Title

_____ 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 Blackledge 10/14/94
Department Curriculum Committee

Annie Laurie Whor 10/14/94
Department Chair

Mia
College Curriculum Committee

Mary Ann 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

III. COURSE OUTLINE

Each class period contains technique and skills development. One aspect of artistic expression is applied to the technique at the end of each course.

- A. (75%) Techniques
 - 1. Warm up or Barre
 - a. Specific to genre
 - b. Comprised of intermediate level movement
 - c. Integration of torso & limbs
 - d. Weight shifts
 - e. Torso articulation
 - 2. Center Work
 - 1. Stationary & moving designs
 - 2. Progression through space
 - 3. Movement linkage
 - 4. Adagio work
 - 5. Allegro work
 - 6. Floor work
 - 7. Jumps
 - 3. Extended Movement Combinations
(Combinations designed to develop an integration of the above technical elements with the artistic elements)
- B. (25%) Artistic Expression & Development
 - 1. The body as an instrument
 - a. Anatomy relevant to dance technique
 - b. Types of injuries
 - c. Cause & complications of dance injuries
 - d. Treatment of injuries
 - e. Prevention of injury
 - f. Nutrition
 - 2. The body as an artistic instrument
 - a. Movement clarity
 - 1. spatial
 - 2. rhythmic
 - 3. dynamic
 - b. Articulation of movement intention
 - c. Use of body energy
 - 1. weight
 - 2. space
 - 3. time
 - 4. flow
 - d. Phrasing
 - 1. even
 - 2. impulse
 - 3. impact
 - 4. swing

- 5. accented
 - 6. resilient (buoyant, weighty)
 - e. Artistic risk-taking
 - f. Performance quality
 - 1. focus
 - 2. commanding the space
3. The Performance Whole
- a. Auditions
 - 1. preparation
 - 2. self evaluation of audition skills
 - b. Rehearsal Process
 - 1. working environments
 - 2. rehearsal preparation & homework
 - 3. getting the most out of rehearsal time
 - 4. time/energy management
 - 5. the choreographer/dancer relationship
 - c. Production & Performance
 - 1. orientation to the theater or performance space
 - 2. theater protocol
 - 3. orientation to basic performance makeup
 - 4. purpose & nature of technical rehearsals
 - 5. getting the most out of your performing experience
 - 6. as voice of the choreographer
4. Evaluating the Performance Process & Product
- a. Individual
 - b. As a member of the performance-production group
5. Studying Current Professional Performers
- a. Comparisons of performance qualities
 - b. Interviews

IV. EVALUATION

- A. Technique performance (50%)
Ability to perform specified technique at the intermediate level, utilizing the correct form and adhering to the correct time elements with musical accompaniment.
- B. Performance Final Project (25%)
Performance of a solo or small group work concentrating on artistic skills covered in class. Can be interpretation of existing work or new choreography.
- C. Performer's Journal (5%)
- D. Performer Research Project (20%)
In-depth study of a professional performer through, but

not limited to, their performance work live or on video, interviews, biographies, & other resources available. Complete at least a four page paper that addresses the following:

1. What is their performance background?
2. Who are they as an artist?
3. What are their weaknesses and strengths?
4. What performance qualities do they have that you would like to develop?

A grade scale will be provided by the individual instructor.

V. TEXTS

Berardi, Gigi, *Finding Balance*, New Jersey: Princeton Book Company, Publishers 1993

Supplemental Books (according to specified genre):

Cheney, Gay, *Basic Concepts in Modern Dance*, New Jersey: Princeton Bok Company, Publishers 1989

Hammond, Sandra Noll, *Ballet: Beyond the Basics*, California: Mayfield Publishing Company 1982

VI. SPECIAL REQUIREMENTS

Two blank video cassettes (1/2" vhs)
Journal
Proper dance attire for specific genre

VII. BIBLIOGRAPHY

Beaumont, Cyril W. & Idzikowski, Stanislas (1975), *A Manual of the Theory & Practice of Classical Theatrical Dancing*, New York: Dover Publications, Inc.

Copeland, Roger & Cohen, Marshall (Eds.) (1983), *What Is Dance?*, New York: Oxford University Press.

Denby, Edwin (1968), *Looking at the Dance*, New York: Horizon Press.

Ellfeldt, Lois & Carnes, Edwin (1971), *Dance Production Handbook or Later Is Too Late*, California: Mayfield Publishing Company.

Grant, Gail (1967), *Technical Manual and Dictionary of Classical Ballet*, New York: Dover Publications Inc.

Holt, Michael (1988), *Costume & Make-Up*, New York: Phaidon Press Ltd.

Horst, Louis & Russell, Carroll (1961), *Modern Dance forms in Relation to the Other Modern Arts*, New York: Dance Horizons, Inc.

Howse, Justin & Hancock, Shirley (1988), *Dance Technique and Injury Prevention*, New York: Theatre Arts Books.

Minton, Sandra (1984), *Modern Dance: Body & Mind*, Colorado: Morton Publishing Co.

Sheets-Johnson, Maxine (Ed.) (1984), *Illuminating Dance*, New Jersey:Associated University Presses.

Steinberg, Cobett (Ed.) (1980), *The Dance Anthology*, New York: New American Library.

COURSE ANALYSIS QUESTIONNAIRE**A. Details of the Course (Dance Studio)**

- A1. This course is an elective for students in the Theater Curriculum and other students interested in the topic. The course is not intended for inclusion in the Liberal Studies program.
- A2. This course does not require changes in any other courses or programs in the department.
- A3. This course has never been offered at IUP.
- A4. This course is not intended for dual level.
- A5. This course is not taken for variable credit.
- A6. Similar courses are offered at other institutions: Slippery Rock, Temple University, Point Park College, Penn State University, and West Chester University.

B. Interdisciplinary Implications

- B1. This course will be taught by one instructor.
- B2. This course does not overlap with any other course at the University.
- B3. This course, if space is available, is open for Continuing Education students.

C. Implementation

- C1. Faculty resources are adequate to teach this course every semester.
- C2. All other resources are adequate towards teaching this course.
- C3. No grant funds are associated with this course.
- C4. This course will be offered each semester.
- C5. One section will be offered at a time.
- C6. Twelve to sixteen students can be accommodated in this course. The logistics of scheduling the performances of the work generated by the students prohibits a larger class. Time is

needed for the professor to work with each student on a one-to-one basis.

C7. No professional society recommends enrollment limits.

D. Miscellaneous

This course was part of the original projections for a series of dance courses in the Department of Theater. The two faculty with a specialization in dance can cover the teaching of this course along with the rotation of the other dance classes.