

LSC Use Only Proposal No: _____ UWUCC Use Only Proposal No: 11-1195
 LSC Action-Date: App-3/8/12 UWUCC Action-Date: AP3/27/12 Senate Action Date: App-5/10/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Holly Boda-Sutton	Email Address hboda@iup.edu
Proposing Department/Unit Dept. of Theater & Dance	Phone 724-357-4865

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or 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

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: _____

2. Liberal Studies Course Designations, as appropriate
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: **Interdisciplinary Fine Arts - Dance Arts Track**

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Buk Kent</i>	2/15/12
Department Chairperson(s)	<i>Paul Jones</i>	2/16/2012
College Curriculum Committee Chair	<i>John Stump</i>	3/2/12
College Dean	<i>Michael Wood</i>	3/12/12
Director of Liberal Studies (as needed)	<i>H. Wood</i>	3/29/12
Director of Honors College (as needed)		
Provost (as needed)	<i>Geord W. Stinson</i>	3/21/12
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	3/27/12

Received
 MAR 6 2012
 Liberal Studies

PART II. DESCRIPTION OF CURRICULUM CHANGES

1) Catalog Description

Current Catalog Description:

Dance Arts Track

The Interdisciplinary Fine Arts/Dance Arts Track focuses on the art of dance with a primary integration of dance and theater and a secondary integration of Music and/or art. Students can be admitted to this track after completion of both dance and theater auditions and/or interviews.

Proposed Catalog Description:

Dance Arts Track

The Interdisciplinary Fine Arts/Dance Arts Track focuses on the art of dance with a primary integration of dance and theater and a secondary integration of Music and/or art. Students can be admitted to this track after completion of a dance audition and interview.

2) Summary of Changes

Bachelor of Arts - Interdisciplinary Fine Arts/Dance Arts Track	Bachelor of Arts - Interdisciplinary Fine Arts/Dance Arts Track
<p>Liberal Studies: As outlined in Liberal Studies section with the following specifications: 53</p> <p>Fine Arts: MUHI 101</p> <p>Liberal Studies Electives: 9 credits, with no FIAR prefix</p> <p>Major: 35-39</p> <p>Required courses:</p> <p>Dance: 9</p> <p>DANC 102 Introduction to Dance 3 cr</p> <p>DANC 351 Choreography 3 cr</p> <p>DANC 355 Dance Production 3 cr</p> <p>Dance Technique: 17-21</p> <p>DANC 250 Contemporary Dance <i>or</i> 3 cr</p> <p>DANC 475 Studio Modern</p> <p>DANC 260 Jazz Dance <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio Jazz</p> <p>DANC 270 Ballroom & Tap Dance <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio Ballroom and Tap</p> <p>DANC 280 Ballet <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio Ballet</p> <p>DANC 290 Ethnic Dance 3 cr</p> <p>THTR 486 Practicum in Production¹ 2-6 cr</p>	<p>Liberal Studies: As outlined in Liberal Studies section with the following specifications: 49-51</p> <p>Fine Arts: MUHI 101</p> <p>Liberal Studies Electives: 9 credits, with no DANC prefix</p> <p>Major: 42</p> <p>Required courses: 35-36</p> <p>Dance: 9</p> <p>DANC 102 Introduction to Dance 3 cr</p> <p>DANC 351 Choreography 3 cr</p> <p>DANC 355 Dance Production 3 cr</p> <p>Dance Technique: (1) 21</p> <p>DANC 150 Fundamentals of Dance 3 cr</p> <p>DANC 250 Contemporary Dance <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio: Modern</p> <p>DANC 260 Jazz Dance <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio: Jazz</p> <p>DANC 270 Ballroom and Tap Dance <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio: Ballroom and Tap</p> <p>DANC 280 Ballet <i>or</i> 3 cr</p> <p>DANC 485 Dance Studio: Ballet</p> <p>DANC 290 Ethnic Dance 3 cr</p> <p>THTR 486 Practicum in Production 3 cr</p>

<p>Theater: 3 (Choose from one of the following)</p> <p>THTR 116 Fundamentals of Theatrical Design 3 cr THTR 122 Costume Workshop 3 cr THTR 221 Basic Stage Lighting 3 cr THTR 223 Makeup for the Stage 3 cr</p> <p>Ensemble/Production/Exhibition Requirements:6</p> <p>THTR 486 Practicum in Production 1-3 cr (Dance, Theater, Musical or Opera) THTR 486 Practicum in Production: Senior Project 1-3 cr MUSC 126 Music Theater 1-3 cr</p> <p>Controlled Electives: (As Advised) 7-11</p> <p>MUSC 110 Fundamentals of Music 3 cr MUSC 115 Theory I 3 cr MUSC 126 Music Theater 1 cr ART 112 Fundamentals of Drawing 3 cr ART 113 Three-Dimensional Design 3 cr ART 215 Sculpture 3 cr HPED 221 Human Structure & Function 3 cr DANC 353 Dance Curriculum & Instruction 3 cr DANC 485 Dance Studio: Modern 3 cr DANC 485 Dance Studio: Ballet 3 cr DANC 485 Dance Studio: Ballroom and Tap 3 cr DANC 485 Dance Studio: Jazz 3 cr THTR 116 Fundamentals of Theatrical Design 3 cr THTR 122 Costume Workshop 3 cr THTR 221 Basic Stage Lighting 3 cr THTR 223 Makeup for the Stage 3 cr THTR 321 Stage Lighting Design 3 cr THTR 322 Costume Design 3 cr THTR 486 Practicum in Production 1-3 cr FSMR 456 Historic Costume 3 cr</p> <p>Free Electives: 20-21</p> <p>Total Degree Requirements: 120</p>	<p>Theater: 3 (Choose from one of the following)</p> <p>THTR 116 Fundamentals of Theatrical Design 3 cr THTR 122 Costume Workshop 3 cr THTR 221 Basic Stage Lighting 3 cr THTR 223 Makeup for the Stage 3 cr</p> <p>Ensemble/Production/Exhibition Requirements: 2-3</p> <p>THTR 486 Practicum in Production: Senior Project 2-3 cr</p> <p>Controlled Electives: (As Advised) 6-7</p> <p>MUSC 110 Fundamentals of Music 3 cr MUSC 115 Theory I 3 cr MUSC 126 Music Theater 1 cr ART 112 Fundamentals of Drawing 3 cr ART 113 Three-Dimensional Design 3 cr ART 215 Sculpture 3 cr HPED 221 Human Structure and Function 3 cr HPED 175 Prevention & Care of Injuries to the Physically Active 3 cr DANC 353 Dance Curriculum and Instruction 3 cr DANC 485 Dance Studio: Modern 3 cr DANC 485 Dance Studio: Ballet 3 cr DANC 485 Dance Studio: Ballroom and Tap 3 cr DANC 485 Dance Studio: Jazz 3 cr THTR 116 Fundamentals of Theatrical Design 3 cr THTR 122 Costume Workshop 3 cr THTR 221 Basic Stage Lighting 3 cr THTR 223 Makeup for the Stage 3 cr THTR 321 Stage Lighting Design 3 cr THTR 322 Costume Design 3 cr THTR 486 Practicum in Production' 1-3 cr FSMR 456 Historic Costume 3 cr</p> <p>Free Electives: 27-29</p> <p>Total Degree Requirements: 120</p> <p>1) Placement for technique level requirements will be determined by the dance faculty based on student's previous training &/or current technique level (DANC 250, 260, 270, 280, 290, and the corresponding 486 Studio level courses).</p>
CURRENT PROGRAM	PROPOSED PROGRAM

3)Rational: The INFA-DART major program is a newer program that began during the 2006-2007 academic year. Now that the program has been operating and matriculating students for five years, the department has been able to observe the areas within the program that need minor adjustments. Changes were made to bring the program within the current PASHE guidelines for total

major required credit hours and Liberal Study credit hours. The current program major requires 46 credit hours, whereas the proposed program major requires 42 credit hours. To account for the elimination of LBST 499 (3 cr), the Liberal Studies requirement for the proposed program decreases to 50 credits from 53 credits. The Free Electives expands to 28 credits to account for the LBST 3 credits and to also account for the 4 credits reduced from the original major credit requirement. DANC 150 (a current course) was added into *Dance Technique* required course list. We have found that new majors do not come into the program with the expected base knowledge of theoretical movement of the elements. DANC 150 covers this content knowledge. Changes were made in the THTR 486 & *Ensemble/Production/Exhibition* credit requirements. The original major requirements were confusing for students with the actual number of THTR 486 credits they were required to take, which venues would be allowed, and where the credits would be applied within the various sections of the major. The proposed program clears the confusion within these area requirements by making the required credits and venues clearer, and also more conducive to the goals and needs of the overall program. HPED 175 *Prevention and Care of Injuries to the Physically Active* was incorporated under the Controlled Electives option due to its' valuable information content for dancers.

PART III. IMPLEMENTATION

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

Current students may select to stay grandfathered in the current requirements or change to follow the new proposed program upon final approval.

2) Are faculty resources adequate?

Since there are no additions of new courses the faculty resource need does not change from the current program to the proposed program.

3) Are other resources adequate?

Yes.

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

An increase/decrease in the number of students as a result of the proposed revisions is not expected.

PART IV. PERIODIC ASSESSMENT

1) Describe the evaluation plan.

The proposed program changes are a result of several evaluation tools already in place and used by the department to evaluate existing programs. Individual course evaluation comments, "graduating senior " survey results, evaluation of Department Student Outcome results, and evaluation of Department Goals and Objectives are all assessed on a yearly basis by the department faculty.

2) Specify the Frequency of evaluations.

The department conducts a review and assessment of the various evaluation tools on an annual basis.

3) Identify the evaluating entity.

The program is first evaluated by the dance faculty and then by the department faculty as a whole.

PART V. COURSE PROPOSALS

The DANC 102 *Introduction to Dance* revision was sent forward from the department December/2011, for inclusion under the new Liberal Studies Fine Arts requirement course options. It is still in process. The current version of this course is included in both the current/proposed major requirements. Upon approval, the revised DANC 102 would meet the same requirement. (course revision copy attached)

PART VI. LETTERS OF SUPPORT OR ACKNOWLEDGEMENT

n/a

Subject: Confirmation of Support
From: Elaine Blair <eblair@iup.edu>
Date: 2/10/12 4:02 PM
To: Brian.Jones@iup.edu, Holly.Boda@iup.edu, "Swinker, Mary E"
<Mary.Swinker@iup.edu>

Dear Brian and Holly ,

I am writing to you to express my support for students in the Dance Arts Track, as part of the Interdisciplinary Fine Arts degree. As a Controlled Elective, students will be permitted to take HPED 175, Prevention and Care of Injuries to the Physically Active. This class seems most appropriate for students in this major and would offer them a wonderful interdisciplinary option.

If you need additional information, please let me know.

Elaine

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Elaine H. Blair, Ph.D., CHES
Department Chair
Health and Physical Education Department
Indiana University of PA
Indiana, PA 15705
724-357-2770

I. Catalog Description

DANC 102 Introduction to Dance	3 class hours 0 lab hours 3 credits
Prerequisites: none	
	(3c-01-3cr)

Introduction to Dance explores dance as communication, ritual, social engagement, entertainment, and as an art form. Dance history, genealogy, aesthetics, critical analysis and response, and the creative process will be examined. Class experience includes viewing and critical analysis of professional dance works, attending at least two live productions, and engaging in the creative process in practice and performance.

II. Course Outcomes

Upon successful completion of the course, students will be able to:

1. Explain dance as a creative art that employs movement as the medium for expression and communication.
2. Distinguish between and summarize the significance of different dance forms from global, regional, and historical perspectives.
3. Recognize various aesthetic properties and processes that enhance the aesthetic experience in dance.
4. Identify, compare and classify dances into their various categories of purpose.
5. List and define the varied careers that make up the dance discipline.
6. Explain dance as a collaborative art, identifying the various players involved and their roles.
7. Name and discuss famous dance artists and their noted work.
8. Apply written critical analysis to viewed live dance production.
9. Engage in the creative process of dance making, apply the elements of dance, and perform the finished product.

III. Course Outline

Dance as an art form and as communication (10)

- Exploration of dance and its purpose in world cultures
- The overview of world dance history and its reflection of society, politics, or issues of the time period
- Aesthetics and dance
- Exam #1

Dance making and the collaborative process (9)

- The players in the collaborative process (collaborative artists, performer, audience, technical support)

- The elements of dance, how choreographers use them in the creative process, and responding to dance through analysis using the elements
- Dance as an interdisciplinary art form
- Dance production and other careers within the dance discipline
- Exam #2

Dance in Social settings and in Musical Theater or Film entertainment (7)

- Dance and its journey from African dance, to Black Dance, to Minstrel Shows, to Vaudeville, to the Musical Theater Stage, to Film & TV
- The development of Tap and Jazz dance, and noted dance artists within each genre
- Popular social dance styles as they developed from influences in popular music and social settings
- Exam #3

Concert Dance forms (8)

- The development of Ballet and Modern dance, and noted dance artists/companies within each genre
- The difference between Improvisation & Creative Movement and how they are incorporated into dance education, training and especially Modern & Ballet choreography
- Exam #4

Preparation (6) and Performance (2) of Final Project

- Group choreography based on creating original movement to communicate a famous event in history.
- Performed in concert format (dressed stage, theater lighting, optional costumes, with invited audience) during finals week

IV. Evaluation Method

The final grade will be determined as follows:

Exams: One exam after each unit of material. Exams will consist of multiple choice, True/False, and short answer type questions. 4 exams/20 points each (44% of overall grade)

Dance Concert Critique Paper: Formal paper written in response to viewing a live, professional dance production. The paper is based on both aesthetic response and critical response format questions. 20 points (11% of overall grade)

Art Event Response Paper: Informal paper written in response to viewing an art event from another art form (art exhibit, music concert, theater production). The paper includes aesthetic-based questions and making connections between the event and dance. 10 points (5 % of overall grade)

In-Class Response Activities: Written, sketched, or movement responses to the dance visuals and materials covered in class. These responses vary between individual, pair, or group responses. 50 points (28% of overall grade)

Group Choreography Project: Collaboratively choreographed group dance incorporating the elements of dance. The dance will be performed by the entire group, in concert setting, during the designated final time. 20 points (11% of overall grade)

V. Grading Scale

Grading Scale: A= 90-100%, B=80-89%, C =70-79%, D=60-69%, F=<60%

VI. Attendance Policy

The university expects all students to attend class. Assignments missed due to illness or personal emergency will be allowed to be made up. Each student is allowed to miss the point equivalent of one week's in-class response assignments.

VII. Required textbook, supplemental books, readings & viewings

Required text:

Ambrosio, Nora (2010). *Learning About Dance*: Kendall Hunt

*Texts for this course quickly become outdated, so textbook selection will be left up to the individual instructors.

Supplemental reading selected from the suggested following:

*List subject to decision of individual instructors.

New York Times

Dance Magazine

JOPERD

(& other relevant dance journal articles)

Viewings selected from the suggested following:

*List subject to decision of individual instructors.

American Indian Dance Theater

African Religious & Ritual Dances

Road to the Stamping Ground

The Hard Nut

Dance Black America

Men Who Danced: Ted Shawn's Male Dancers

Billboards

Ailey Dances

The Romantic Ballet

Sleepy Beauty

Swan Lake

Diaghlev, Ballet Russe de Monte Carlo
Le Corsaire
Balanchine
Baryshnikov by Tharp
An Introduction to Baroque Dance
Masters of Tap
Bill T. Jones: Dancing to the Promised Land
Martha Graham in Performance
With My Red Fires and New Dance: Two Masterpieces of Modern Choreography
by Doris Humphrey
Erik Hawkins – America
The Magic of Dance Series
Ebb & Flow
What is New
The Romantic Ballet
The Magnificent Beginning
Seven Brides for Seven Brothers
Shall We Dance
Kiss Me Kate
Brigadoon
West Side Story
Kismet
Paul Taylor
Alwin Nikolias
Pina Bausch
Pilobolus

IX. Bibliography

- Lihs, Harriet R. (2009). *Appreciating Dance*. Dance Horizons
 Shapiro, Sherry (2008). *Dance in a World of Change: Reflections on Globalization and Cultural Difference*. Human Kinetics
 Cohen, Selma J. (1992). *Dance as a Theater Art: Readings in Dance History from 1581 to present*. Dance Horizons
 Driver, Ian (2000). *Century of Dance: One Hundred Years of Musical Movement*. Cooper Square Press
 Kassing, Gayle (2007). *The History of Dance*. Human Kinetics
 Hannah, Judith L. (1988). *Dance, Sex, & Gender*. University of Chicago Press
 White, David, Lisa Friedman, and Tia Tibbitts (1993). *Poor Dancer's Almanac: Managing Life and Work in the Performing Arts*. Duke University Press
 Vissicaro, Peggy (2004). *Studying Dance Cultures Around the World*. Kendall Hunt
 Glass, Barbara S. (2006). *African American Dance*. McFarland Co., Inc.
 McCutchen, Brenda P. (2006). *Teaching Dance as Art in Education*. Human Kinetics
 Wagner, Ann (1997). *Adversaries of Dance*. University of Illinois
 Anderson, Jack (1992). *Ballet & Modern Dance: A Concise History*.

Princeton Book Company

Grody, Svetlana M. & Dorothy Lister (1996). *Conversations With
Choreographers*. Heinemann

Oliver, Wendy (2010). *Writing About Dance*. Human Kinetics

Malnig, Julie (2008). *Ballroom, Boogie, Shimmy, & Shake*. University
of Illinois

Thorpe, Edward (1989). *Black Dance*. Overlook Press

Barnes, Sally (1998). *Dancing Women: Female Bodies on Stage*.
Routledge, New York.

Liberal Studies Course Approval General Information

1. This is not a multiple-section course, but can be taught by either instructor within the program. The course is designed for individual instructor flexibility. The two instructors share office space, and meet regularly to discuss course matters.
2. The course content is specific to contributions and perspectives of ethnic cultures in the development of dance. It also pays close attention to minority and women groups both in its historical and political context.
3. The supplemental reading handouts for the course are all under the non-fiction category.
4. This course differs from any other dance course offered for beginning majors, in that it addresses the dance discipline as a whole through the historical, cultural, aesthetic and critical perspectives. The course content helps the student to become an informed and knowledgeable audience member to future engagement in viewing dance. It also introduces the general population to viable careers and opportunities in the dance world beyond the studio and stage.

Course Analysis Questionnaire

A. Details of the Course

A1. This course is offered to for non-majors as an option to fulfill their Year One Liberal Studies requirement in Fine Arts. The content of this course is specialized and separate from the other courses offered in Dance.

A2. This course does not require changes in any other course in the department.

A3. This course has not been offered on a trial basis. It is a re-organization of material currently taught in DANC 102.

A4. This course is not intended to be dual level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at the following institutions, among, others:

Penn State: Dance Appreciation

Texas Woman's University: Introduction to Dance as an Art Form

Slippery Rock University: Introduction to Dance

A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.

B. Interdisciplinary Implications

B1. This course will be taught by one instructor.

B2. The content of this course does not overlap with any other at the University.

B3. This course is not cross-listed.

C. Implementation

C1. No new faculty member is required to teach this course.

C2. Current space, equipment, and library resources are adequate for this course.

C3. No grant funding is necessary to teach this course.

C4. This course is offered every semester.

C5. One section of this course will be offered per semester.

C6. This course is designed for 100-110 students.

C7. No professional society recommends enrollment limits for this course.

C8. This course is not designed for Distant Education.

D. Miscellaneous

No additional information.