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Submission Date: App 2/22/94
Action-Date: Sen. App 3/29/94

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Patricia Lommock Phone # 4026

Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE Contemporary Dance
Suggested 20 character title

New Course* _____
Course Number and Full Title

Course Revision TH 250 Contemporary Dance
Course Number and Full Title

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

Course Deletion HP 146 Contemporary Dance II, HP 314 Adv. Modern Dance
HP 122 Contemporary (Modern) Dance I, HP 301 Modern Dance
Course Number and Full Title

Number and/or Title Change See list under Course Deletion
Old Number and/or Full Old Title

TH 250 Contemporary Dance
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

III. Approvals (signatures and date)

David S. Eisen 10/11/93
Department Curriculum Committee

James Hill
Annie-Laurie Wheat 10/10/93
Department Chair

College Curriculum Committee

David C. Wingard 8 Dec 93
College Dean 10/14/93

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

COURSE SYLLABUS
TH 250 Contemporary Dance

I. Catalog Description

TH 250 Contemporary Dance

3 Credits
3 lecture hours
(3c-01-3sh)

Prerequisite: none

Contemporary dance techniques, improvisation and choreography. Examines the historical development and cultural influences on the changing philosophies of Contemporary Dance performance today. Performance of creative work required.

II. Course Objectives:

1. The student will develop a kinesthetic sense of movement that allows the body to be used as a creative instrument.
2. The student will safely develop and condition the performance instrument for strength, flexibility and endurance.
3. The student will exhibit a knowledge of the historical development and cultural influences, including the impact of gender, on the changing philosophies of Contemporary Dance performance.
4. The student will create and perform a solo section and a group choreography that will be presented in concert.

III. Content:

Week One

- A. Introduction to Modern Dance History
 1. Video: The Birth of Modern Dance
 2. Requirements, Dress, Evaluation
- B. Sequential warm-up techniques
 1. Strength
 2. Endurance
 3. Flexibility
- C. Barre
 1. pli 
 2. positions
 3. relev 
- D. Across the floor - locomotor moves
- E. Creative sequence - utilizing space
 1. direction
 2. level
 3. focus
 4. floor pattern
 5. body shape
 6. space shape

2.

Week Two

- A. Lecture: Early Pioneer Women in Contemporary Dance,
Humphrey, Graham, Isadora
- B. Class warm-up techniques
 - 1. non-locomotor movement
- C. Barre
 - 1. pliés, relevés
 - 2. Battement tendu
- D. Across the floor - locomotor and non-locomotor moves
- E. Present creative sequence - solo & group

Week Three

- A. Lecture: Contemporary Dance of the 1920's
- B. Warm-up sequence
- C. Barre Grand Battement - 1
- D. Triplet form across the floor
 - 1. turns
 - 2. in sequence
 - 3. changing time
- E. Improvisation - Group & Solo
 - 1. words - action/reaction
 - 2. natural reflex move
 - 3. positive and negative space
 - 4. line and design

Week Four

- A. Lecture: Contemporary Dance of the 1930's
- B. Warm-up sequence
- C. Port de bras for barre sequence
- D. Triplet form
- E. Staging Improvisation
 - 1. utilizing time - motif, phrone, pattern
 - 2. Humphrey's areas
 - 3. Forms - A-B-A pattern developed

Week Five

- A. Lecture: Contemporary Dance of the 1940's
- B. Warm-up combinations
- C. Barre
- D. Present the A-B-A pattern choreographed

Week Six

- A. Lecture: Contemporary Dance of the 1950's
- B. Warm-up
- C. Transitional Moves
- D. Qualities of Force
 - 1. External and internal/Dynamics and balance

Week Seven

- A. Lecture: Contemporary Dance of the 1960's
- B. Warm-up technique
- C. Barre sequence

3.

- D. Across the floor
 - 1. Force improvised music selection
- E. Mid-Term - written exam

Week Eight

- A. Lecture: Contemporary Dance of the 1960's
- B. Creative warm-up week
- C. Motivations for and in movement
- D. Props and Costume
 - 1. In improvisation
 - 2. In choreography
 - 3. Begin solo work with a prop or costume

Week Nine

- A. Lecture: Contemporary Dance of the 1970's
- B. Warm-up techniques
- C. Across floor turns and leaps
- D. Poetry
 - 1. Related arts for inspiration for choreography, improvisation, group and solo choreography

Week Ten

- A. Lecture: Contemporary Dance of the 1980's
- B. Warm-up
- C. Developing the choreographic artistic whole

Week Eleven

- A. Lecture: The Neo-Modern Period
- B. Warm-up techniques
- C. Technique grading
- D. Select group for final work
- E. Choreograph the beginning of the assignment
- F. Students paper due

Week Twelve

- A. Warm-up on own
- B. Check Barre techniques
- C. Practice for final presentation
- D. Group analysis of work to date

Week Thirteen

- A. Warm-up on own
- B. Complete choreography for a pre-grade analysis

Week Fourteen

- A. Warm-up
 - 1. Continue final work
- B. Present Final in Concert
- C. Final Written Exam

IV. Evaluation:

A. Competency One

The student will have demonstrated his/her choreographic ability by creatively utilizing space, time and force in: a sequence of movement, an ABA pattern of movement, a poetry motivation problem, a final creative group work, and a solo work.

1. Performance Requirement for Competency One

a. Sequence of movement composed of four measures of five pulse utilizing:

- 1. two changes of direction
- 2. two changes of levels
- 3. two changes of focal points
- 4. two locomotor movements and one non-locomotor movement

b. A mid-term problem one minute in duration utilizing:

- 1. an A-B-A movement design
- 2. Humphrey's stage area
- 3. asymmetrical design
- 4. a modern triplet sequence

c. Poetry motivation problem exhibiting:

- 1. a beginning
- 2. development
- 3. an ending
- 4. appropriate use of space, time and force to express through movement what the poetry has said in words

d. Final work 2 1/2 minutes in length utilizing:

- 1. stage areas
- 2. contrast in space
- 3. contrast in force
- 4. contrast in time
- 5. direct coordination group movement
- 6. costumes
- 7. artistic quality

e. Individual work 1 minute in length utilizing:

- 1. stage areas
- 2. contrast in space
- 3. contrast in time
- 4. aesthetic quality

B. Competency Two

The student will exhibit a development of body strength, flexibility, balance, and coordination by performing: parallel sit-ups sequence, flex and point sequence, body stretch sequence and a grand battement barre sequence.

5.

1. Performance Requirement for Competency Two

- a. Parallel sit-up sequence to a rhythmic cue
 - 1. proper sequence
 - 2. lower leg parallel to the floor
 - 3. back straight
 - 4. sit-up extended legs and arms held in second - repeat 3 times.

- b. Flex and point sequence
 - 1. proper sequence
 - 2. floor leg is extended,
 - 3. working leg will have ankle flexed over knee and extended to at least a 90 degree angle,
 - 4. arm positioned in second.

- c. Body stretch sequence
 - 1. correct sequence
 - 2. isolation of spine on the arch
 - 3. on the fourth arch extend into back bend, passe and extend alternating legs.

- d. Grand battement to recorded music
 - 1. student will perform at the proper time element
 - 2. perform the correct sequence of movement
 - 3. exhibit correct body placement

- e. Beginning swing sequence
 - 1. proper release
 - 2. proper sequence
 - 3. correct body placement

C. Competency Three

The student will have individually demonstrated a knowledge of space, time, and force by: completing set problems, improvising movement, performing choreography, and reviewing a professional dance performance. These are daily activities that require involvement in class activity.

1. Performance Requirement for Competency Three

- a. Improvise, in a group and individually, movement showing example of contrasting
 - 1. level, focus, direction, floor pattern
 - 2. Time- slow to fast
 - 3. Force - energy, flow, qualities of movement

- b. Perform the modern triple sequence adhering to:
 - 1. correct spacial pattern
 - 2. pendular and sustained force elements
 - 3. 3-4 time
 - 4. the proper sequence of movement

6.

- c. Perform, group and individual, choreography illustrating:
 - 1. focus
 - 2. proper body alignment in locomotor and non-locomotor movement
 - 3. correct rhythmic respond
 - 4. controlled force
- d. Prepare a written report on the use of space, time, and force of one choreographed work form the performance of a professional dance company.

D. Competency Four

The student will demonstrate an understanding of the historical and cultural development of Contemporary Dance on a written examination final.

Written exam - 90-100 Excellent
 80-89 Good
 70-79 Fair
 60-69 passing

- Grade A - Complete Competency One, Two and Three at an excellent level and achieve 80% or above on Competency Four.
- B - Complete Competency One, Two and Three at a good to excellent level and achieve 80% or above on Competency Four.
- C - Complete Competency One, Two and Three at a fair to good level and achieve 70% or above on Competency Four.
- D - Complete three performance objectives from Competency One. Complete two performance objectives from Competency Two and Three and achieve 60% or above on Competency Four.
- F - NO EXCUSE!

V

TEXT

Minton, Sandra Cerney, Modern Dance, Morton; Englewood, Colorado, 1991

Humphrey, Doris, The Art of Making Dances, Grove Press, New York, 1959

VI

MEDIA RESOURCES

Video: Martha Graham in Performance, VCV 4323
Discovering your Expressive Body, VCV 4335
Hanya, Portrait of a Dance Pioneer, VCV 4336
With My Red Fires and New Dances, VCV 4337
Two Masterpieces by Doris Humphrey
Revelations, Alvin Ailey

Push Comes To Shove, Tharp

Film: The Body, Murray Louis

VII **BIBLIOGRAPHY**

Au, Susan, Ballet and Modern Dance, World of Art, NY 1988

Lockhart, Aleine, Modern Dance, Wm. C. Brown Company, Dubuque, Iowa, 1982

Norris, Dorothy and Reva P. Shiner, Keynotes to Modern Dance, Minneapolis, Burgess Publishing Co., 1965

Sherbon, Elizabeth, On the Count of One, Mayfield Publishing Co., Palo Alto, California, 1992

Course Description

3e-OL-354

TH 250 Contemporary Dance
Prerequisite: none

3 Credits

Contemporary dance techniques, improvisation and choreography. Examines the historical development and cultural influences on the changing philosophies of Contemporary Dance performance today. Performance of creative work required.

TH 250 Contemporary Dance

A. Summary of the proposed revisions:

The new course content will include history, cultural aspects, and the production of dance (technique and improvisation). Previous courses centered on physical fitness, technique and teaching methods. The additional academic requirements will justify the increase in credit into the single three credit course.

Previous courses, HP 122 carried 1 credit, HP 146 carried 1 credit, HP 301 carried .5 credit and HP 314 carried 1 credit for a total of 3.5 credits. Additionally, HP 301 has been replaced in the Physical Education required curriculum.

B. Justification/rationale for the revision:

The dance program has been moved from the Department of Health and Physical Education into the Department of Theater.

The new emphasis in the Department of Theater is that of dance as a performing art, in the Health and Physical Education Department the emphasis was placed on dance as a leisure/recreational activity.

C. Old syllabus of record:

See attached for HP122 and HP 301. The others (HP 146 and HP 314) are not available due to a loss of electronic records.

EP 122 Contemporary Dance

Patricia Lombeck
 227 Zink Hall - x4026
 Office hours: M-W 10:30 - 11:30
 T-Th 9:30 - 11:00

M W 9:15-10:15

INTRODUCTION

Contemporary Dance is an art from which the body is the instrument of expression. The objective of this class is to provide the student with basic physical techniques and dance concepts which will offer life-long skills for activity and appreciations.

DRESS: Leotard and tights (any color style). If the men cannot find tights, move in something that allows freedom. NO SHOES.

DAILY PROGRESS OF THE CLASS

- A. Standing warm-up technique
- B. Floor flexibility and strength techniques
- C. Standing and basic techniques
- D. Movement through space
- E. Creative work

COMPETENCIES TO BE ACHIEVEDCompetency I

The student, in a group situation, will have demonstrated his/her choreographic ability by creatively utilizing space, time and force in: a sequence of movement, an ABA pattern of movement, a poetry motivation problem, a final creative work.

Performance Objectives

1. Sequence of movement composed of four measures of five pulse utilizing:
 - A. two changes of direction
 - B. two changes of levels
 - C. two changes of focal points
 - D. two locomotor movements and one non-locomotor movement
2. A mid-term problem one minute in duration utilizing:
 - A. an A-B-A movement design
 - B. Humphrey's stage area
 - C. asymmetrical design
 - D. a modern triplet sequence
3. Poetry motivation problem exhibiting:
 - A. a beginning
 - B. development
 - C. an ending
 - D. appropriate use of space, time and force to express through movement what the poetry has said in words

- 12.
4. Final work 2 1/2 minutes in length utilizing:
 - A. stage areas
 - B. contrast in space
 - C. contrast in force
 - D. contrast in time
 - E. direct coordinate group movement

Competency II

The student will exhibit a development of body strength, flexibility, balance, and coordination appropriate for a beginning level of contemporary dance, by performing: parallel sit-ups sequence, flex and point sequence, body stretch sequence and a grand battement barre sequence.

Performance Objectives

1. Parallel sit-up sequence to a rhythmic cue
 2. proper sequence
 3. lower leg parallel to the floor
 - C. back straight
 - D. sit-up extend legs and arms held in second - repeat 3 times
2. Flex and point sequence
 - A. a. proper sequence, b. floor leg is extended, c. working leg will have ankle flexed over knee and extended to at least a 90 degree angle, d. Arm position in second.
3. Body stretch sequence
 - A. correct sequence
 - B. isolation of spine on the arch
 - C. on the fourth arch extend into back bend, passe and extend alternating legs.
4. Grand battment to recorded music
 - A. student will perform at the proper time element
 - B. perform the correct sequence of movement
 - C. exhibit correct body placement
5. Beginning swing sequence
 - A. proper release
 - B. proper sequence
 - C. correct body placement

Competency III

The student will have individually demonstrated a knowledge of space, time, and force by: completing set problems, improvising movement, performing choreography, and reviewing a professional dance performance. These are daily activities that require your involvement in class activity.

Performance Objectives

1. Improvise movement showing example of contrasting
 - A. spacial aspects of level, focus, and direction
 - B. spacial patterns
 - C. Time - slow to fast
 - D. Force - energy, flow, qualities of movement

2. Perform the modern triple sequence adhering to:
 - A. correct spacial pattern
 - B. pendular and sustained force elements
 - C. 3-4 time
 - D. the proper sequence of movement

3. Perform choreography illustrating:
 - A. focus
 - B. proper body alignment in locomotor and non-locomotor movement
 - C. correct rhythmic respond
 - D. controlled force

4. Prepare a written report on the use of space, time, and force of one choreographed work from the performance of a professional dance company.

Evaluation

- Grade A - Complete Competency I, II, and III at an excellent level.
- B - Complete Competency I, II, and III at an average level or complete three performance objectives from Competency II and III at an excellent level.
- C - Complete Competency I, II, and III
Complete two performance objectives from Competency II and III at an average level.
- D - Complete three performance objectives from Competency I
Complete two performance objectives from Competency II and III.
- F - NO EXCUSE!

BIBLIOGRAPHY

All, Susan, Ballet & Modern Dance, New York, Thames & Hudson Ltd., 1988.

Eumfrey, Doris, The Art of Making Dances, Grove Press, New York, 1959.

Lockhart, Aline, Modern Dance, Wm. C. Brown Company, Dubuque, Iowa, 1982.

Norris, Dorothy and Reva P. Shiner, Keynotes to Modern Dance, Minneapolis, Burgess Publishing Co., 1965.

Sherbon, Elizabeth, On the Count of One, Mayfield Publishing Co., Palo Alto, California, 1987.

DEPARTMENT OF HEALTH AND PHYSICAL EDUCATION

HP 301 - MODERN DANCE

Mrs. Lommock
227 Zink Hall
(412) 357-4026

INTRODUCTION

Modern Dance is an art from which the body is the instrument of expression. The objective of this class is to provide the student with basic physical techniques and dance concepts which will offer life-long skills for activity and appreciations.

DRESS: Leotard and tights (any color style). If the man cannot find tights, move in something that allows freedom. No shoes.

DAILY PROGRESS OF THE CLASS

- A. Standing warm-up techniques
- B. Floor flexibility and strength techniques
- C. Standing and basic techniques
- D. Movement thru space
- E. Creative work

COMPETENCIES TO BE ACHIEVED

Competency 1

The student, in a group situation, will have demonstrated his/her choreographic ability by creatively utilizing space, time and force in: a sequence of movement, an ABA pattern of movement, a poetry motivation problem, a final creative work.

Performance Objectives

1. Sequence of movement composed of four measures of five pulse utilizing:
 - A. two changes of direction
 - B. two changes of levels
 - C. two changes of focal points
 - D. two locomotor movements and one non-locomotor movement
2. A mid-term problem one minute in duration utilizing:
 - A. an A-B-A movement design
 - B. Humphrey's stage area
 - C. asymmetrical design
 - D. a jazz or modern triplet sequence
3. Poetry motivation problem exhibiting:
 - A. a beginning
 - B. development
 - C. an ending
 - D. appropriate use of space, time and force to express through movement what the poetry has said in words

- 4. Final creative work 2 1/2 minutes in length utilizing:
 - A. stage areas
 - B. contrast in space
 - C. contrast in force
 - D. contrast in time
 - E. direct coordinate group movement

Competency II

The student will exhibit a development of body strength, flexibility, balance, and coordination appropriate for a beginning level of contemporary dance, by performing: parallel sit-ups, sequence, flex, and point sequence, body stretch sequency and a grand battement barre sequence.

Performance Objectives

- 1. Parallel sit-up sequence to a rhythmic cue
 - A. proper sequence
 - B. lower legs parallel to the floor
 - C. back straight
 - D. sit-up extend legs and arms held in second - repeat 6 times
- 2. Flex and point sequence
 - A. a. proper sequence, b. floor leg is extended, c. working leg will have ankle flexed over knee and extended to at least a 90 degree angle, d. arm or arm position in two
- 3. Body stretch sequence
 - A. correct sequence
 - B. isolation of spine on the arch
 - C. on the fourth arch extend into a back bend
- 4. Grand battment to recorded music
 - A. student will perform at the proper time element
 - B. perform the correct sequence of movement
 - C. exhibit correct body placement
- 5. Beginning swing sequence
 - A. proper release
 - B. proper sequence
 - C. correct body placement

Competency III

The student will have individually demonstrated a knowledge of space, time, and force by completing set problems, improvising movement, and performing choreograph.

Performance Objectives

- 1. Improvise movement showing example of contrasting
 - A. spacial levels - examples high to low movement
 - B. spacial patterns - examples curve and straight path movement
 - C. Time - slow to fast
 - D. Force - soft and hard; sustained to persuassive

- 2. Perform the modern triple sequence adhering to:
 - A. correct spacial pattern
 - B. pendular and sustained force elements
 - C. 3-4 time
 - D. exhibit the proper sequence of movement
- 3. Perform the jazz sequence adhering to:
 - A. correct spacial pattern
 - B. percussive force element
 - C. in 2-4 time
 - D. proper sequence of movement
- 4. Perform choreography illustrating:
 - A. direct eye and body focus
 - B. proper body alignment in locomotor and non-locomotor moves
 - C. correct rhythmic response
 - D. controlled force
 - E. contributed to the group by daily involvement

Competency IV

The student will have exhibited an understanding of how to organize, teach, and evaluate a unit in basic modern dance by constructing a block plan, a lesson plan from the block, and an evaluation checklist.

Performance Objectives

- 1. Construct a unit block plan of:
 - A. twelve (12) lessons, 45 minutes/lesson
 - B. prepare a warm-up technique paper adhering to the principles of exercise, (daily progression include: warm-up; movement through space; and a creative experience)
 - C. continuity from lesson to lesson
 - D. pre-evaluation
 - E. final evaluation
- 2. Develop a 45 minute lesson plan from day one of the unit block plan which follow the form presented in Rhythm and Movement including:
 - A. a brief history (lecture)
 - B. what performing group or groups are now popular (lecture)
 - C. warm-up technique paper adhering to the principles of exercise, (daily progression include: warm-up; movement through space; and a creative experience)
 - D. continuity from lesson to lesson
 - E. pre-evaluation
 - F. final evaluation
- 2. Develop a 45 minute lesson plan from day one of the unit block plan which follow the form presented in Rhythm and Movements including:
 - A. a brief history (lecture)
 - B. what performing group or groups are now popular (lecture)
 - C. warm-up technique
 - D. across the floor
 - E. creative experience

- 3. Evaluate from a prepared checklist:
 - A. one other group in class in 1, 2, 3, in Competency I
 - B. all groups in Competency I - 4
 - C. two other students - Competency II - performance objective 1, 2, 3, and 4
 - D. a professional or university performance

EVALUATION

A - Complete Competency I, III, IV and three (3) out of four (4) of Competency II

B - Complete Competency I
Complete three (3) performance objectives from Competency II and III

C - Competency I
Complete two performance objectives from Competency II, III, IV

D - Complete three (3) performance objectives from Competency I
Complete two performance objectives from Competency II, III, IV

F - NO EXCUSE!!

BIBLIOGRAPHY

Norris, Dorothy and Reva P. Shiner, KEYNOTES TO MODERN DANCE. Minneapolis Burgess Publishing Co., 1965.

Hayes, Elizabeth R., AN INTRODUCTION TO THE TEACHING OF DANCE. New York, The Ronald Press Co., 1964.

Humphrey, Doris, MODERN DANCE - BUILDING AND TEACHING LESSONS, rev. ed. Wm. C. Brown Company, Dubuque, Iowa, 1957.

Lochhart, Aleine S., MODERN DANCE. Wm. C. Brown Company, Dubuque, Iowa, 1982.

TEXT

Sherbon, Elizabeth, ON THE COUNT OF ONE. Mayfield Publishing Company, Palo Alto, California, 1982.

COURSE DELETION

Part II. Description of the Curriculum Change

1. Delete: HP 122 Contemporary Dance I
HP 146 Contemporary Dance II
HP 301 Modern Dance
HP 314 Advanced Modern Dance

2. The dance program has been moved from the Department of Health and Physical Education into the Department of Theater. Therefore, all of the dance courses needed to be revised and moved into their new home. The new courses are designed to meet the needs, not only of the theater students, but all students who have an interest in dance.

3. The Department of Health and Physical Education no longer requires physical activity courses in the Liberal Studies Curriculum. Therefore, by offering dance in the Department of Theater, students will have an opportunity to study dance in a total academic context.

Jo.

October 12, 1993

To: University Curriculum Committee

From: Dr. Donald Eisen, Chair
Theater Department Curriculum Committee

Subject: Course Proposals for Theater/Dance Courses



The attached course proposals submitted by the Theater Department represent the culmination of several years of planning and negotiation, conducted by the Departments of Theater and of Health and Physical Education, by the offices of the Deans of Fine Arts and of Human Ecology and Health Sciences, by the office of Academic Affairs and by the Provost. The negotiations, prompted by Provost Hilda Richards, resulted in the transfer of dance courses and faculty from the Department of Health and Physical Education to the Theater Department, effective September, 1993. The faculty involved were Professor Patricia Lommock and the position of Professor Jane Dakak, who retired in December, 1991. Professor Dakak's position was held open, pending the finalization of this planning. The Theater Department has received authorization this semester to fill Professor Dakak's position, and a search has been initiated.

The proposals before you do not represent the creation of a new program and do not require new resources. Rather, it represents largely a revision of existing courses, transfer of existing faculty complement in dance, and use of existing space in Waller Hall and primarily in the Zink Dance Studio. Of the attached proposals, you will find all but one of them are revisions of dance courses presently in the catalog under HPE. The only new course is the proposals for Fundamentals of Dance. In addition a proposal for a new course, Introduction to Dance, a Fine Arts offering paralleling Introduction to Music, Art and Theater in Liberal Studies, was submitted for approval earlier this summer.

The present package completes the planning and was designed to be taught in a two year course rotation by two faculty in dance. Our ability to offer the two new courses, and to increase the others to three credits, reflects the change in the load of those two positions, which no longer have regular assignments of courses other than dance in physical education. There was a clear commitment to the Dean of Fine Arts and to the Provost, that the present package, which was part of the negotiation, represents the scope of dance as an emphasis within the Theater Department.

Thank you.



Date: April 30, 1993

Subject: Dance at IUP

To: Harold Wingard, Human Ecology & Health Services
John Heyer, College of Fine Arts

From: Hilda Richards
Provost and Vice President
for Academic Affairs

The following points need to be understood and applied relating to the future of dance at IUP.

1. Future dance faculty at IUP will be housed in the College of Fine Arts and dance programs at IUP will be developed within the Theater Department.
2. The College of Fine Arts is authorized to recruit a full-time dance faculty member for the 1994-95 academic year.
3. Beginning with the 1993-94 academic year, Professor Lommock, at her request, will move to the College of Fine Arts Theater Department, subject to the approval of the Theater faculty.
4. The College of Fine Arts will release dance faculty to the College of Health and Human Services to cover requirements in the Physical Education teacher certification program (25% of one position each semester).
5. Dance courses and related rehearsal times will continue to receive priority scheduling in Zink Hall as follows:

On all class days (M-F) from 8:00 a.m. to 3:30 p.m., academic classes for HPE and TH Departments shall have priority for scheduling of the dance studio, with academic schedules to be negotiated collaboratively between the chairs of HPE and TH.

April 30, 1993
Page 2
Drs. Wingard and Heyer

On class days (M-F) from 8:00 a.m. to 3:30 p.m., scheduling of academic classes for other departments shall have next priority.

On class days (M-F) after 4:00 p.m. and on weekends or days when classes are not scheduled, priority for the use of the dance studio shall be for activities related to and in support of dance classes and dance performances.

- 6. An office adequate to house two faculty in proximity to the dance studio will be provided the dance faculty.
- 7. The College of Fine Arts will develop a dance curriculum within the theater arts programs. A minor in dance may be developed. For 1993-94 the Introduction to Dance, Fundamentals of Dance, and Dance Production classes will be developed and offered. For 94-95 the rest of the curriculum will be prepared. The minor may be developed and implemented as early as 1995-96.
- 8. All the above provisions are being undertaken to develop a strong dance component integrated into the Theater Arts major. All parties understand that there are no plans to develop a discrete major in dance. This fact will be made clear to new dance faculty.

HR/dg

- cc: Lawrence K. Pettit, President
- Mark Staszkiwicz, Associate Provost
- Sharon Brown-McGowan, Assistant Provost
- James Mill, Chair, Health & Physical Education
- Donald Eisen, Chair, Theater
- ✓ Annie Wheat, Chair-elect Theater
- Patricia Lommock, Health & Physical Education

The President
Indiana University of Pennsylvania
201 Sutton Hall
Indiana, Pennsylvania 15705-1098

(412) 357-2200



April 27, 1993

Mrs. Patricia Lommock
Health & Physical Education
Zink 227

Dear Mrs. Lommock:


I am pleased to approve your transfer and appoint you to the position of Associate Professor in the Department of Theater at IUP. The effective date of this transfer is August 21, 1993. Your annual salary and benefits will remain the same.

Your university seniority date will remain the same as currently shown on the 92/93 Seniority List, and your date of seniority within the Department of Theater will be August 21, 1993. For the summer sessions, 1993, you are not eligible for assignment of summer courses based on rotation in the Theater Department.

Please sign one copy of this letter indicating your acceptance of this appointment and your agreement to the conditions stated above and return to Dr. Brown-McGowan, Assistant Provost, Room 204 Sutton Hall. If you have any questions, please call Dr. Brown-McGowan at extension 2219.


I am pleased that we have been able to work out arrangements for this transfer. Best wishes as you respond to this new professional challenge.

Sincerely,


Lawrence K. Pettit

SBM/gmb

- cc: Hilda Richards
- Sharon Brown-McGowan
- John Heyer
- Harold Wingard
- Annie-Laurie Wheat ✓
- Neil Asting
- Human Resources

I accept this appointment and agree to the conditions stated herein.	
	May 8, 1993
Signature	Date

TO: University Wide Curriculum Committee

From: Annie-Laurie Wheat, Chair
Department of Theater

Annie Laurie Wheat

Subject: Course Proposals for Theater/Dance Courses

Date: October 14, 1993

In addition to the materials presented by Don Eisen, Theater Department Curriculum Committee Chair, I would like to include the following information:

1. The Department of Theater is projecting a minor in dance. The dance minor should meet the requirements of the proposed Dance Certification Program of the Pennsylvania Department of Education in addition to strengthening the other offerings for theater and music majors. The dance minor will also provide a wide variety of dance courses to meet the needs and interests of students from a cross section of the university.

2. The General Fine Arts Major in the College of Fine Arts is currently being revised. In the projected revision the dance minor will offer an excellent "pathway" option for this revised interdisciplinary major. In the past, dance courses in the Health and Physical Education program served as controlled electives in the Bachelor of Arts--General Fine Arts Major.

If you would like any further clarification please do not hesitate to call me (x4474) or Pat Lommock (x4026). Have a good day looking over all of these materials!

Proposed Theater Courses

TH 250 Contemporary Dance - 3 credits
Replaces HP 122 Contemporary (Modern) Dance I - 1 credit
HP 146 Contemporary Dance II - 1 credit
HP 301 Modern Dance - .5 credit
HP 314 Advanced Modern Dance - 1 credit

TH 260 Jazz Dance - 3 credits
Replaces HP 215 Techniques of Jazz Dance - 2 credits

TH 270 Ballroom & Tap Dance - 3 credits
Replaces HP 125 Basic Tap and Ballroom Dance - 1 credit

TH 280 Ballet - 3 credits
Replaces HP 218 Ballet I - 1 credit
HP 330 Ballet II - 1 credit

TH 290 Ethnic Dance - 3 credits
Replaces HP 123 Folk and Square Dance I - 1 credit
HP 133 Folk and Square Dance II - 1 credit
HP 300 Folk and Square Dance - .5 credit

Additionally

TH 102 Introduction to Dance - 3 credits

TH 150 Fundamentals of Dance - 3 credits

*TH ___ Dance Studio - 3 credits - Variable topics and repeatable

*TH ___ Choreography - 3 credits - Variable topics and repeatable

LS 499 Art of Asian Dance and Movement - 3 credits (Approved)

* Projected

DANCE CURRICULUM

Courses

TH 102	3 CR	INTRODUCTION TO DANCE (FINE ARTS LS COURSE)
TH 150	3 CR	FUNDAMENTALS OF DANCE
TH 250	3 CR	CONTEMPORARY DANCE
TH 260	3 CR	JAZZ DANCE
TH 270	3 CR	BALLROOM AND TAP DANCE
TH 280	3 CR	BALLET
TH 290	3 CR	ETHNIC DANCE
TH _____	3 CR	CHOREOGRAPHY (REPEATABLE)
TH _____	3 CR	DANCE STUDIO (REPEATABLE)
TH 486	VAR	PRACTICUM IN THEATER/DANCE
LS 499	3 CR	THE ART OF ASIAN DANCE AND MOVEMENT

TWO YEAR CYCLE

FALL YEAR 1

SPRING YEAR 1

INSTRUCTOR A

HP 211	DANCE, RHYTHM, GYMN	TH 102	INTRODUCTION TO DANCE
TH 150	FUNDAMENTALS OF DANCE	LS 499	THE ART OF ASIAN DANCE
TH 250	CONTEMPORARY DANCE	TH 280	BALLET
TH 486	PRACTICUM/DANCE	TH 486	PRACTICUM/DANCE

INSTRUCTOR B

TH 102	INTRODUCTION TO DANCE	TH _____	CHOREOGRAPHY
TH 270	BALLROOM AND TAP DANCE	TH 150	FUNDAMENTALS OF DANCE
TH _____	DANCE STUDIO	TH 260	JAZZ DANCE
TH 486	PRACTICUM/DANCE	TH 486	PRACTICUM/DANCE

FALL YEAR 2

SPRING YEAR 2

INSTRUCTOR A

HP 211	DANCE, RHYTHM, GYMN	TH 102	INTRODUCTION TO DANCE
LS 499	THE ART OF ASIAN DANCE	TH 150	FUNDAMENTALS OF DANCE
TH 250	CONTEMPORARY DANCE	TH 280	BALLET
TH 486	PRACTICUM/DANCE	TH 486	PRACTICUM /DANCE

INSTRUCTOR B

TH 102	INTRODUCTION TO DANCE	TH _____	CHOREOGRAPHY
TH 150	FUNDAMENTALS OF DANCE	TH 260	JAZZ DANCE
TH _____	DANCE STUDIO	TH 290	ETHNIC DANCE
TH 486	PRACTICUM/DANCE	TH 486	PRACTICUM/DANCE