

OCT 15 1993

1.

LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

UWUCC USE Only
Number: 93-57
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 Ethnic Dance
Suggested 20 character title

New Course* _____
Course Number and Full Title

Course Revision TH 290 Ethnic Dance
Course Number and Full Title

Liberal Studies Approval + _____
for new or existing course Course Number and Full Title
HP 123 Folk and Square Dance I

Course Deletion HP 133 Folk & Square Dance II, HP 300 Folk & Square Dance
Course Number and Full Title

Number and/or Title Change Square Dance II, HP 300 Folk & Square Dance
Old Number and/or Full Old Title

TH 290 Ethnic 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

New Program Name

III. Approvals (signatures and date)

Donald B. Esin 10/11/93
Department Curriculum Committee

Annie Laurie Wheat 10/10/93
Department Chair

College Curriculum Committee

Donald C. Wingard Dec 93
10/14/93
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

COURSE SYLLABUS
TH 290 Ethnic Dance

I. Catalog Description

TH 290 Ethnic Dance 3 credits
3 lecture hours
(3c-01-3sh)
Prerequisite: None

Includes dance techniques from a variety of indigenous forms from Western and Eastern cultures. Presented in the historical and social context. Emphasis will be given to the needs of theater production.

II. Course Objectives

- A. The student will perform a repertoire of dances exhibiting the particular techniques and styles that are characteristic of Eastern and Western cultures.
- B. The student will exhibit an understanding of how the dictums of culture, climate, geography, costume and gender have influenced the characteristic techniques and styles of the dances.
- D. The student will develop an association of ethnic music elements with that of the dance.
- E. The student will demonstrate a knowledge of the American folk styles, techniques and of the unique contributions of the multi cultural population of all of the Americas.
- G. The student will demonstrate the use of ethnic dance as a performing art by performing in a current theater production or a special concert of ethnic dance.

III. Course Outline

Week One

- A. The Spirit of Ethnic dance - National and Regional
- B. Common Elements of all dance
 - 1. rhythm
 - 2. basic movements
 - 3. formations
 - 4. positions
- C. Techniques of basic movement for folk dance

Week Two

- A. Fundamentals of Rhythm (Time)
- B. Basic steps common to all folk dance
- C. Heritage dances of the Americas
 - 1. History

2.

- 2. Dances may include: Appalachian Big Circle
Canadian Barn Dance, Mexican Waltz, Cotton-Eyed
Joe, Varsouvienne

Week Three

- A. The U.S.A National Dance
- B. Eastern style development of square technique
- C. Western style development of square technique
- D. Trends - Costume - Recreation and Performance

Week Four

- A. The Contra Dance
- B. The Canadian Influence
- C. The European Influence
- D. Dances may include: Petronella, Broken Sixpence,
Figures from the 1650 John Playford "The English
Dancing Master", the Virginia Reel, The Black Nag.

Week Five

- A. The British Isles - Scotland, Ireland, Wales and England
 - 1. Costumes
 - 2. Customs
 - 3. Music
- B. Dances may include: Gathering Peascods, Flameboro Sword
Dance, Highland Schottische, Sailors Hornpipe, Siamsa
Beirte, The Irish Jig

Week Six

- A. The European Scene - The Baltic Region and Northern
Countries
- B. Dances may include: Kavelis, Korobuska, Swedish
Varsouvienne, Troika, Raksi Jaak, Hambo, Koji Koji,
Alexandrovska, Maskerade and Snoa

Week Seven

- A. Mid-Term written exam
- B. Review of techniques and dances
- C. Testing on select dances
 - 1. Use of correct time and rhythms in movement
 - 2. Correct technique and spacial pattern
 - 3. The "spirit" of the dance

Week Eight

- A. Europe - Western Europe
- B. Dances may include: Fandango Arin-Arin, Tarantella,
Baverian Landler, Weggis, Doudlebska, Krakowiak, Kreuz-
Konig and Cshebogar

3.

Week Nine

- A. The Balkans and the Middle East
- B. Dances may include: Alunelul, Cacak, Orijent, Kendime, Hasapikos, Mayim, Ma Navu, Bavno Oro, Iste Hendek,

Week Ten

- A. Traditions of African Dance and Drumming
- B. Basic movement - The doople, the soumple, the kagnioule, kagnidjee, djieteba, doundo, tchinkoui, kouitchin
- C. Dance may include: Ibo, Once, Hallecord, Bele Kawe (a Creole dance with steps of African and French origin) High Life (Social step of South Africa)

Week Eleven

- A. The Far East
- B. The Indian Dance - The Ras Dance and Bangla
- C. China - Ribbon Dance and the Lion Dance
- D. Japan - Sakura and the Coal Miners Dance

Week Twelve

- A. Thailand - Tai Along Tai Along
- B. Philippines - Tinikling
- C. Hawaii - Nani Wale Na Hala

Week Thirteen

- A. Our Neighbors to the South
- B. Dances may Include: LaRaspa, El Llanero, Fado Blanquita, Congo, Joropo, Mi Pecosita, and Tamborito

Week Fourteen

- A. Return to the U.S.A.
- B. Dances may include: Salty Dog Rag, Put Your Little Foot and Boston Two Step
- C. Review Square Figures
- D. Projects presented in concert

Final Written Exam to be announced

IV. Evaluation

Two written exams -	Mid-Term	20%
	Final	20%
Performance Project		20%
In an assigned group, students will research a particular country and choose a dance and prepare it for performance. Costume and a program notice will be included.		
Mid-Term technique evaluation		20%
Final technique evaluation		20%

4.

90 - 100	=	A
80 - 89	=	B
70 - 79	=	C
60 - 79	=	D
Below 60	=	Failure

V. Text

Harris, Jane A., Pittman, Anne M., and Waller, Marlys S. Dance A While, Macmillan Publishing Company and Collier Macmillan Publishers, 1988.

V. Bibliography

Eden, Ya'akov, Moving in International Circles, Kendall/Hunt Publishing Company, 1988

Gilbert, Cecile, International Folk Dance at a Glance, Burgess Publishing Company 1974, 1969

Joukowsky, Anatol M., The Teaching of Ethnic Dance J. Lowell Pratt and Company, 1965

Kraus, Richard; Hilsendager, Sarah Chapman; and Dixon, Brenda, History of the Dance in Art and Education, Prentice-Hall, Inc. 1981, 1969

Lidster and Tamburini, Folk Dance Progression, Wadsworth Publishing Company, Inc., 1965

Mynatt and Kaiman, Folk Dancing, WM. C. Brown Company Publishers, 1968, 1975

Patrika, Vivekananda Kendra, Dances of India, Shri G. Sriramulu at Rajsri Printers, 1981

Tierou, Alphonse, Doople' The Eternal Law of African Dance, G.P. Maisonneuve et Larose S.A., 1989

6.

Course Description

3C-OL-35H

TH 290 Ethnic Dance 3 credits
Prerequisite: None

Includes dance techniques from a variety of indigenous forms from Western and Eastern cultures. Presented in the historical and social context. Emphasis will be given to the needs of theater production.

TH 290 Ethnic Dance

A. Summary of the proposed revisions:

The new course will replace HP 133 Folk and Square Dance II which emphasized leisure/recreational activities and HP 300 Folk and Square Dance which emphasized teaching techniques. The new course will focus on the historical and cultural background needed to prepare the student to be able to perform a repertoire of dances exhibiting the particular techniques and styles that are characteristic of the countries of the East and West.

Course credits for TH 290 are increased by 1.5 credits when compared to HP 133 for 1 credit and HP 300 for .5 credit. This increase in credits reflects the additional academic requirements.

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 syllabus for HP123 and HP 133 and HP 300.

Department of Health & Physical Education
 Fall 1989
 Zink 227 - X4026
 MWF - 1:00 - 2:00
 Mrs. Lomnock

Course Syllabus - HP 123, Square Dance

The purpose of Square Dance in Physical Education is to provide a fitness course that will enhance leisure activity for life.

Competency I

The student will develop a movement vocabulary of square dance terms of the intermediate level exhibiting correct technique style and rhythm.

Performance Objectives

- A. Technique
 - 1. Good body alignment
 - 2. Weight transfer smooth and even
 - 3. Eyes on correct focus point
 - 4. Body focus at appropriate space
- B. Style
 - 1. Projecting characteristics of the particular style
 - 2. Adhering to force
 - 3. Pizzazz!
- C. Rhythm by adhering to:
 - 1. The beat of the music
 - 2. The tempo
 - 3. The musical pattern
 - 4. The musical sections

COMPETENCY II

The student will have demonstrated a knowledge of the historical influences, in developing the western style of square dance.

Performance Objectives

- A. Distinguish between correct and incorrect statements regarding terminology
- B. Identify the different styles of
 - 1. Eastern 2. Western 3. Contra
- C. Briefly summarize the historical tree of western square dance
- D. Identify the costumes worn in square dance
- E. The proper decorum

SQUARE DANCE - Contents

Week One and Two

- A. Square Dance Lecture: "The Family Tree" from the Lily Shaw Foundation
- B. Grand March
- C. Begin Big Circle Method with square terms: Circle left, Circle right and Left Grand, Forearm Turns, Swing, Promenade, Do Sa Do
- D. Square Identification circle to a line, allemande left

Week Three

- A. Review
- B. Square Identification
- C. New Terms: Bend the Line, Grand Chain, Stars, Two Ladies Chain, Right and Left Through, Do Paso, See-Saw

Week Four

- A. Review
- B. New Terms: Pass through and around one to a line, Bow the Gnat, Roll Away, Allemande that Star, Weave the Ring, California Twirl, Dive Through, Ends turn in.
- C. Additional Dances: "Ends Turn In", "Grape Vine Twice".

Week Five

- A. The Contra Dance

Week Six

- A. Review
- B. Practical
 1. "Modern Square Dancing", The Kirko Collection, by Pat Phillips and Dick Leger.
 2. "Modern Square Dancing", Hector Collection, by Don Evaul.
- C. Practical rating on technique, style and execution in terms.

Week Seven

A. Written Exam

B. Performance

Evaluation

Competency I Movement Quiz (5)	40
Competency I Written	50
Competency I Final Movement	<u>10</u>
	100

Facilities

Dance Studio; or Gymnasium

Equipment

Phonograph, mikes, records, tapes, tape recorder, chalk board; students regulation physical education attire, shoes and a reel or cassette tape.

BASIC TEXT

American Square Dance Society. Sets in Order, LA, Cal., 1961.

BIBLIOGRAPHY

American Square Dance Society. Sets in Order, LA, Cal., 1961.

Phillips, Patricia and Dick Leger. Modern Square Dancing Reference Manual, Kirbo Educational Records, 1968.

Guff, Bob and Jack Murtha. Fundamentals of Square Dancing, Sets in order, Los Angeles, California, 1967.

HP 123 FOLK DANCE

The purpose of folk dance in physical education is to provide you with a life time physical activity that will be simulating and rewarding. The instructor's aim is to help you to develop the skills necessary to enjoy folk dance.

Competency for this course:

- I. Perform the selected folk dances exhibiting correct technique, style, and time management.

Technique - Good body alignment (sternum up, scapulae down and together, tummy and bummy in). Keep weight transfer smooth and even (do not rock back on heels or hyper-extend the knees). Keep eyes on a focus and not on feet or floor. Know the special patterns of the dance.

Style - Will be dictated by the particular country of origin

Time Element - Respond to tempo, adhere to beat of the music and the rhythmic structure, and recognize phrasing.

- II. Perform the traditional dance steps utilizing a space sequence in the proper time element.

Traditional steps - polka, waltz, schottische, two-step. Performed: forward, backward, turning moving counter clockwise around the studio individually.

- III. Exhibit a knowledge of the cultural and geographic influence of ethnic dance via of a traditional written exam. This information will be from the lectures and the book.

Day 1

Basic movement

- A. Locomotor moves even and uneven
B. New-Locomotor - swing, twist, stretch, bend
C. Combination moves - alley cat p.19, Kedima p. 42,

Day 2

Dance utilizing locomotor movement
Troika p. 65, Alunelul p. 76, Mayim p. 99

Day 3

Black ^Nrag p. 79, Orijent p. 103

Day 4

Dances utilizing two-step, Never on Sunday p. 101, Bele Kawe p. 26, Bossa Nova p. 81

Day 5

Salty Dog Rag, Korobuska p. 93

Day 6

Kuma Ecka p. 94, 12th Street Rag

Day 7

Dances utilizing the polka
Hip Hip Polka p. 36,
Dublebska Polka p. 30,
Cotton Eye a Joe p. 83

Day 8

Kavelis p. 91

Day 9

Dances utilizing the waltz
D. Hammerschiedsg' Sellin p. 81, St. Bernards Waltz p. 51

Day 10

Black Hawk Waltz p. 72

Day 11

Written exam on Terms, technique, style and history

Day 12

Testing traditional step

Day 13

Testing

Day 14

Fun day of recreational dances utilizing basic techniques developed

Evaluation:

Average rating (unannounced) of the dances on an A, B, C, D, + and - scale on technique, style, time -----70%

(Traditional dance steps - if any one not performed, the letter grade will drop 10%)

Written Exam -----30%

The information will be from the lectures and the text.

Bibliography

Harris, Jane A., Anne Pittman, Marlyn S. Waller. Dance A While: Burgess Publishing Company, 1988.

Gilbert, Cecile. International Folk Dance at a Glance. Burgess Publishing Company, Minneapolis, Minnesota, 1974.

Hall, J. Tillman, Dance. Wadsworth Publishing Company, Belmont.

TEXT:

Mynatt, Constannace V. and Bernard D. Kaiman. Folk Dancing for Students and Teachers; William D. Brown, Dubuque, IOWA, 1968, Minneapolis, Minnesota.

NOTE: Dress for movement!!!! I particularly like women in skirts. Unless dances shoes, NO SHOES are allowed on the dance studio floor. If you are wearing socks, be careful - they SLIDE.

HP 133
FOLK AND SQUARE DANCE II

- I. CATALOG DESCRIPTION: Folk and Square Dance II is designed to develop the individual dance techniques and dance repertoire of the student. The cultural and historical development, along with the present trends, will be an intergral part of each area.
- II. PREREQUISITE: Beginning course in Folk and Square Dance or permission of the instructor.

III. OBJECTIVES:

- A. The student will develop a repertoire of dance skills that will provide him with a physical recreational activity that is life-long.
- B. The student will develop the varied dance styles and techniques that are characteristic of the particular countries and regions studied.
- C. The student will explore the reasons for the particular technique and style:
 - 1. The dictum of culture
 - 2. The relationships of climate, geography, and costumes of dance movement
- D. The students will develop an association of ethnic musical elements with that of the dance.
- E. Through the answering of "why and how" people dance, the student will be more aware of the cultures of the world community.

IV. COURSE CONTENT

- A. Folk Dance Content
Dances to be chosen from:

- WEEK I Review Traditional Folk Step and Dances
 Weggis
 Ziginuerpolka
 Karapyet
- WEEK II Kreuz Koenig
 Bavarian Landers
- WEEK III Bulgarian Suite
- WEEK IV Romanian Suite
- WEEK V Thia Along - Asia - Africa
 Ebo
 Tokio Dontaku
- WEEK VI Irish Jigg
 Country Gardens - from the U.K.
 Highland Schottischi

WEEK VII Check off time!

B. Square Dance Content

WEEK I Review beginning techniques and styles of square dance

WEEK II & III Square Dance Terms to be covered

Allemande thar star, weave the ring, California twirl, dive thru, rip'n snort, U-turn back, ladies' 3/4 chain, cross trail, wheel around, single file turn back, couples back track, square thru, big X progression, right and left grand turn back, square thru 1/2, 3/4, star thru, Alamo style, Dixie Chain.

WEEK IV Contra Dances - English, French, Scotts

WEEK V Traditional Square Dances & Clogging

WEEK VI New Modern & Western Square Dances

WEEK VII Basic Calling Techniques

V. EVALUATION

Grade:

A. Knowledge of dances in content

1. Performance - 10/12 folk dance with an excellent rating

B.

1. Perform 10/12 folk dances with a "good" rating or 5/12 with an excellent rating.

2. Develop a cultural dance project (same as A grade)

3. Score above 70 on a written exam

C.

1. Perform 8/12 dances with a good rating or

2. Develop a cultural dance project the same as "A" & "B" or

3. Score above 70 on a written exam

VI. TEXT - no text required

Dance A While & Folk Dance for Students & Teachers

VII. FACILITIES

Dance Studio

VIII. EQUIPMENT

Phonography, mikes, records, tapes, tape recorder, chalk board and props.

IX. BIBLIOGRAPHY

Harris, Jane A., Anne Pittman, Marlyn S. Waller. Dance A While:,
Burgess Publishing Company.

Gilbert, Cecile. International Folk Dance at a Glance, Burgess Publishing
Company, Minneapolis, Minnesota, 1974.

Hall, J. Tillman. Dance, Wadsworth Publishing Company, Belmont.

Mynatt, Constance V. and Bernard D. Kaiman. Folk Dancing for Students and
Teachers; William D. Brown, Dubuque, Iowa, 1968, Minneapolis, Minnesota.

Phillips, Patricia and Dick Leger. Modern Square Dancing Reference Manual,
Kimbo Educational Records, 1968.

Ruff, Bob and Jack Murtha. Fundamentals of Square Dancing. Sets in order,
Los Angeles, California, 1967.

DEPARTMENT OF HEALTH AND PHYSICAL EDUCATION

WPC

Course Syllabus - HP 300, Folk and Square Dance

Prerequisite: HP 205, Rhythms and Movement

PURPOSE: Folk and Square Dance, a basic course for physical education majors is designed to develop the student's movement techniques and acquaint the students with methods and resource materials which will be of aid to their own teaching program.

The content development of the dance forms will proceed in sequential form. The folk section will include international and American folk materials, and mixers. The square dance sections will include the contradance and the eastern and western styles of square dance.

COMPETENCY I

The student will have developed a repertoire of 15 folk dances and Level II of square dances he/she can perform as a demonstrator exhibiting correct technique, style, and rhythm.

Performance Objectives

A. Technique

- 1. Good body alignment
- 2. Weight transfer smooth and even
- 3. Eyes on correct focus point
- 4. Body focus at appropriate space

B. Style

- 1. Projecting characteristics of a country or region
- 2. Adhering to force
- 3. Pizzazz!

C. Rhythm by adhering to:

- 1. the beat of the music
- 2. the tempo
- 3. the musical pattern
- 4. the musical sections

COMPETENCY II

The student will have demonstrated the ability to correctly cue dances, physically organize groups for instruction, "work-out" dances from written instructions and arrange an assigned set dance for exhibition at a beginning level for a school or recreational program.

Performance Objectives

A. Cue correctly: a section of dance, entire dance, a square term

- 1. Prepare (beginning starting position)
- 2. Ready or 1, 2 ready go or 5, 6, 7, 8
- 3. Correct rhythm
- 4. Loud direct voice

- B. Organize effective group instruction:
 1. Construct a lesson plan of a worked out dance (form from Rhythm and Movement) designing the physical organization of the class step by step.
 2. Successfully teach the dance from the plan to our class.
 3. Choose correct organizational plans for varying groups and facilities.
- C. In a group, arrange a dance for performance and present it to an audience.

COMPETENCY III

The student will have demonstrated a knowledge of terminology, cultural and historical influences, and costumes associated with the developed repertoire of folk and square dances.

Performance Objectives

- A. Distinguish between correct and incorrect statements regarding terminology in folk and square.
- B. Identify the correct country of origin when a dance or costume is described.
- C. Briefly summarize the historical tree of western square dance.
- D. Construct a "stage costume" representing the country or section of your "worked out" dance.
- E. Research and present a brief oral introduction covering the cultural, history, costume, and style of your "worked out" dance.

FOLK - Content

Week One

of students outline.

- A. The International folk dances employing even and uneven forms of locomotion: "LaRaspa", Mexican, run and bleking "Gathering Peascods", English Country Dance, slide, walk, run (hand-out-sheet for directions); "Mayim", Israeli, run and grapevine. "Sarajevka", Yugoslavian; "Alunelul" Romanian.
- B. Reading Assignment: pages 206-222, International Folk Dance; pages 1-20, Notes on Dance.

Week Two

- A. Review
- B. Round dances, International folk with the two-step. "Miserlou", Greek, International Folk; "Gay Gordons", Scottish, International Folk; United States, American Hertiage.
- C. Reading Assignment: American Heritage Dance 120-123.

Week Three

- A. Review
- B. Dances with the Schottische: "Korobushka" Russian, Interna Folk; "Rumunsko Kolo", Yugoslavia, International Folk; Salty Dog Rag, American Heritage.
- C. Reading Assignment: Teaching Organization - pages 20-31.

Week Four

- A. Review
- B. Polka: "Doudlebska Polka", Czechoslovakian, International Folk; Cotton Eyed Joe, American Heritage.
- C. Reading Assignment: pages 39-57, Dance Fundamentals.

Week Five

- A. Review Polka Dances
- B. Round Dance; "Mexican Waltz", Black Hawk, Russian, International Folk.
- C. Reading Assignment: pages 32-39 Components of Social Recreation Dance

Week Six

- A. Review

Week Seven - Performance and Teaching

- A. Teaching Dance from the Group Project:
 1. Lesson Plan - outline below

SUBJECT _____ DATE _____

GRADE _____ UNIT _____ LESSON _____

Objective: (for particular lesson)

TIME	WHAT TO TEACH	HOW TO ORGANIZE THE CLASS
------	---------------	---------------------------

Material Needed:

Evaluation:

- 1. Class
- 2. Self

SQUARE DANCE - Content

Week One and Two

- A. Square Dance Lecture: "The Family Tree" from the Lloyd Shaw Foundation.
- B. Grand March
- C. Begin Big Circle Method with square terms: Circle left, Circle right and Left Grand, Forearm Turns.
- D. Reading Assignment: pages 54-63, Western Square Dance.

Week Three

- A. Review
- B. Square Identification
- C. New Terms: Bend the Line, Grand Chain, Stars, Two Ladies Chain Chain, Right and Left Through, DoPaso, See-Saw

Week Four

- A. Review
- B. New Terms: Pass through and around one to a line, Box the Gnat, Roll Away, Allemande that Star, Weave the Ring, California Twirl, Dive Through, Ends turn in.
- C. Additional Dances: "Ends Turn In", "Grapevine Twist".

Week Five

- A. The Contra Dance

Week Six

- A. Review
- B. Practical
 1. "Modern Square Dancing", The Kimbo Collection, by Pat Phillips and Dick Leger.
 2. "Modern Square Dancing", Hcctor Collection, by Tom Evaul.
- C. Practical rating on technique, style and execution of terms.

Week Seven

- A. Performance and Teaching
- B. Written Exam

EVALUATION

- Grade A - Competency I - complete 12 to 15 dances and Level II of Square Dancing; Competency II; Competency III.
- Grade B - Competency I complete 10 out of 15 dances and Level II of Square Dance; Competency II; Competency III, 4 out of 5.
- Grade C - Competency I - Complete 5 out of 15 dances and Level II of Square Dance; Competency II, 2 out of 3 Performance Objectives; Competency III, 3 out of 5.
- Grade D - NO EXCUSE!

METHODS OF INSTRUCTION

- A. Lecture-Demonstration-Execution
- B. Problem Solving
- C. Teacher Directed
- D. Student Directed
- E. Part-Whole

FACILITIES

Dance Studio; or Gymnasium

EQUIPMENT

Phonograph, mikes, records, tapes, tape recorder, chalk board; students regulation physical education attire, text and a reel or cassette tape.

BASIC TEXT

Harris, Jane A., Anne Pittman, Marlyn S. Waller. "Dance A While; Burgess Publishing Company.

BIBLIOGRAPHY

Gilbert, Cecile. International Folk Dance at a Glance, Burgess Publishing Company, Minneapolis, Minnesota, 1974.

Hall, J. Tillman. Dance, Wadsworth Publishing Company, Belmont.

Mynatt, Constance V. and Bernard D. Kaiman. Folk Dancing for Students and Teachers; William D. Brown, Dubuque, Iowa, 1968, Minneapolis, Minnesota.

Phillips, Patricia and Dick Leger. Modern Square Dancing Reference Manual, Kimbo Educational Records, 1968.

Ruff, Bob and Jack Murtha. Fundamentals of Square Dancing, Sets in order, Los Angeles, California, 1967.

COURSE DELETION

Part II. Description of the Curriculum Change

1. Delete: HP 133 Folk and Square Dance II
HP 300 Folk and Square 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.

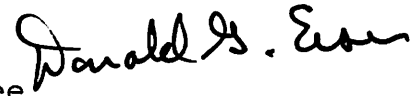
3. The Department of Health and Physical Education no longer requires physical activity courses in the Liberal Studies Curriculum. Therefore, by offering dance in the Department of Theater, students will have an opportunity to study dance in a total academic context.

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 15705-1093

(412) 357-2200



April 27, 1993

Mrs. Patricia Lommock
Health & Physical Education
Zink 227

Dear Mrs. Lommock:

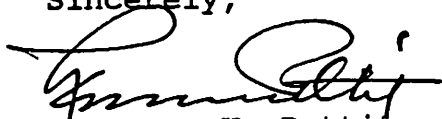
I am pleased to approve your transfer and appoint you to the position of Associate Professor in the Department of Theater at IUP. The effective date of this transfer is August 21, 1993. Your annual salary and benefits will remain the same.

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

Memo to: Charles Cashdollar
Senate Curriculum Committee

From: Annie-Laurie Wheat, chair
Department of Theater

*Annie-Laurie
Wheat*

Date: December 25, 1993

Subject: TH 290 Ethnic Dance

Here are the new sheets for TH 290 Ethnic Dance. As per our phone discussions and input from Jim Mill, I have NOT deleted HP 123 Folk and Square Dance and I have changed the paper work to reflect this.

If you have any questions I will be back in the office on Jan 8, 1994.

Hope you had a nice holiday.