PROPOSAL TO LIST A COURSE, OR TO RENEW THE LISTING OF A COURSE, IN THE GENERAL EDUCATION ARTS AREA AT LOUISIANA STATE UNIVERSITY

Renewal   X  New Listing

Course designation, number, and title: (e.g.: PHIL/1000/Introduction to Philosophy)

Course designation  THTR  Course number  1800
Course title  Introduction to Dance

Semester credits:  3  Contact hours per week: Lecture:  3  Laboratory:

Department (or other unit) offering the course and proposing its inclusion:

College or School:  The College of Music and Dramatic Arts

Please attach the information requested under Guidelines below. Submit a single electronic copy (pdf file) bearing unit and college/school signatures to oael@lsu.edu. This file will be forwarded to the Office of Assessment and Evaluation for initial review.

Chair of the proposing unit, affirming approval by its faculty or appropriate faculty committee:

Signature:  
Date:  10/26/10  Typed or printed name:  Krisin Sosnowski

Dean of College or School, affirming support of the proposal:

Signature:  
Date:  10/27/10  Typed or printed name:  Willis Delony

Chair, Faculty Senate Committee on General Education, affirming approval by the Committee:

Signature:  
Date:  10/27/10  Typed or printed name:  Melinda A. Solomon

Office of Academic Affairs:

Signature:  
Date:  
Typed or printed name:  
Text: Learning About Dance: An Introduction to Dance as an Art Form and Entertainment by Nora Ambrosio

Goals:
This class will introduce the student to dance as a communicative art form through its history, its varied styles and its current uses and trends. At the conclusion of this class, the student should have the knowledge to become an interested and discerning audience member and the background to more deeply pursue the study of dance.

As a general education course in the Arts Area, material in this course addresses students’ achievement of this General Education Competency: An LSU Graduate will be able to conduct research-based inquiry, including articulation of complex disciplinary and interdisciplinary problems, effective evaluation and analysis of primary and secondary sources and integration of relevant information into original discourse.

Content:
The course content will consist of daily lecture/discussion as outlined below, with additional material provided in hand-outs. Note-taking is important as not all material discussed in class will be found in the text or the hand-outs. In addition, the student is responsible for information in videos shown and for class participation activities.

Unit 1: Chapters 1-4 plus historical introduction
Dance as art, the choreographer, the dancer, the audience, historical overview, court ballet
Test: 100 points (September 19)

Unit 2: Chapter 5
Romantic, classical and modern ballet
Test: 100 points (October 17)

Unit 3: Chapters 6-7
Modern, post-modern, dance-theatre, improvisation and creative movement
Test: 100 points (November 14)

Unit 4: Chapters 8-10
World dance, theatrical dance and social dance
Basic dance forms: African, Celtic, waltz, polka, tango, can-can, Charleston, swing, sixties dances, Cajun dance
Test: 100 points (December 1)

Final exam: Comprehensive, 200 points
Wednesday, December 10, 10:00 a.m. to noon

Additional Assignments:

• Critique of Professional Dance Performance
Students are required to attend one professional dance performance during the current semester and write a 2- to 3-page (no cover page), typed (no larger than 12 points), double-spaced, STAPLED together critique of the performance, its production values, and its effect on the audience.

To fulfill this assignment, students are expected to make every effort to attend the following performance. Any special circumstances will be dealt with individually.

Any substitute performance must be approved beforehand by the instructor. Include a ticket stub and program (or Xerox of program) with the critique.
Critiques are due October 20. (100 points)

• Group Activity
In groups of 3 to 4, students will research one assigned dance topic and prepare a presentation to include:
  • report on the history and importance of the topic
  • examples of the dance form shown with videos and/or live demonstration
  • leading and/or teaching the dance (or a typical example of the dance) to the class
Other activities could include class discussion and use of audio/visual aids such as props and costumes.

You may select your own groups within certain restrictions, but if you have not done so by September 5, I will assign you to one. Presentations will begin on November 17 and will proceed in more or less chronological order. Each group has one half of one class to complete its entire presentation. (100 points)

• Written Report
Each member of the group should prepare one paper of about 4 to 8 pages using the same typing guidelines given above for Critiques. Your paper should tie together the research done by the group, plus your own independent research, into one nicely organized but independently written paper and cite all references. You may include 2 to 3 internet references but you must have also researched the literature on the subject. You may also quote from experts in the field. Any use of material or quotes from any type of source without appropriate credit will result in a “0” on this assignment. As with the critique, your paper should be typed (no larger than 12 points), double-spaced and stapled together.

All written reports are due on Wednesday, November 21. (100 points)
Additional Class Points (100 points):

• In the second half of the semester, we will go to the Dance Studio (room 123) to learn basic dance forms: African, Celtic, waltz, polka, tango, can-can, Charleston, swing dance, dances of the sixties, and Cajun dance. You will never be given a grade on how well you perform. You will, however, receive 5 points for each time you participate fully in the dance activities. You must wear comfortable clothes and be bare-foot or in stocking feet. You will also allowed to wear dance shoes, but no street shoes will be allowed in the dance studio.

• There will be occasional 10-point pop quizzes and/or in-class assignments.

Absences:

• Absences from scheduled tests may be made up only in the case of official university-approved absences or those with a verifiable medical excuse that has been discussed with the teacher immediately

• Pop quizzes (if there are any) and participation points may not be made up. The only exception to this will be with departmental verification. However, the points missed by students who provide verifiable excuses will not be counted in the student’s final grade.

Teacher Availability:

Office: Room 315, M & DA
Phone: 578-4974
E-mail: mbuchm1@lsu.edu, brballet@aol.com
Office Hours: 4:15 to 5:00 MW
            2:30 to 4:00 F
2. Explanation of why THTR 1800 belongs in the General Education Program and why it should be listed in the Arts Area of General Education Courses

Dance is not only one of the major performing arts, but also the only one that incorporates the study of so many other art forms. By its very nature, the study of dance involves exposure to and appreciation for the other art forms of music, visual art and drama. This class introduces dance as a performing art to a general student population and requires that students not only recognize the style of dance used in a choreographic work but that they also understand how dance functions as an important form of cultural expression in society. Students become critical viewers, recognizing their own experience and inherent biases are reflected in their personal aesthetic.

As students study specific dance forms from different times and cultures, they develop an understanding of these varied cultural contexts and the historical forces that acted on a society to create these dances. In particular, the viewing of Eastern dance forms brings students into contact with other belief systems and conventions and invites them to see dance as a universal and ancient form of expression — a form that even in today’s world can inform, influence and herald societal changes while at the same time delight and entertain.

As students learn to distinguish styles and interpret choreographer’s intent, they are exposed to the works of the world’s greatest choreographers and become familiar with their unique contributions to the field as well as their personal statements about the human condition.

HOW THTR 1800 ADDRESSES THE GENERAL EDUCATION ARTS CRITERIA:

- **expose students to broad themes and underlying concepts.**

  In introducing students to dances and choreographic works from different cultures and time periods, students learn about artistic creation, the function of arts in society, and how the arts invite exploration of a culture’s fundamental values as well as a choreographer’s specific intents.

- **include a study of acknowledged masters and masterworks in order that the student may learn from these masters and catch a glimpse of greatness from an artistic perspective.**

  This course includes viewing and discussion of works by major dance figures including Marius Petipa, Michel Fokine, George Balanchine, Martha Graham, Alvin Ailey, Twyla Tharpe and others. Students learn to recognize many of the major classical works and to interpret many major and sometimes controversial works in the modern repertory.

- **encourage an understanding of historical, literary, visual, performance, and aesthetic paradigms, as the arts are a reflection and refraction of the culture from which they come; and allow for the recognition and appreciation of something beyond and larger than the student, a skill than encompasses and transcends all disciplines of inquiry.**

  In encountering ballets from different periods and cultures, students are introduced to different styles of dance and historical perspectives and are required to understand how choreographers express ideas through movement thus creating ballets that become vehicles for the expression of cultural assumptions and ideals. In viewing and discussing ballets from different times and places, students are confronted with fundamental questions of human identity while also developing and broadening their own personal aesthetics.

3. a. **Describe some of the major pedagogies through which the course will address the general education competency.**

Writing assignments will include one critique of a live professional dance performance. Students will examine dance style, choreographic intent, performance values, and audience reaction, drawing comparisons to master works studied and discussed in class.
Students will select one dance form from different historical periods and/or cultures. Through use of primary sources, they will demonstrate knowledge of the selected form and present to the class. Through use of secondary sources, they will create a presentation for the class that details historical and cultural information pertaining to the selected dance form. In the dance studio, the students will demonstrate the dance form and, along with the instructor, demonstrate, review and use repetition to teach the entire class each form. After instruction, the entire class will demonstrate basic patterns in this dance form. Students will write up their process pulling elements of the demonstration and the research into one paper with all contacts and references.

Lecture and class discussion will focus on the changing dance aesthetic as influenced by historical and cultural changes as well as regional differences. The instructor will present lectures, lead class discussions and present dance videos followed by discussions. Testing on this material will include objective questions, short answer and essay.

b. Describe how the department will provide direct evidence for the extent that students are achieving the general education learning competency associated with the course.

The department’s assessment committee will select a random sample of 30% of students from the roster(s) of all sections. Instructors will forward to the committee a copy of the Dance Topic Paper for students in the sample group. A team of two assessment committee members will read the papers and apply the rubric listed below, with each paper scored by two committee members. In order to build inter-rater reliability into the scoring process, before beginning the actual scoring, the team(s) will read three or four of the documents and score the rubric, after which they will discuss the criteria for each outcome and why they scored the document as they did. When the two scorers diverge by two degrees of the rubric, a third scorer will read the paper.

Examples of assessment items include:

- To assess that students can effectively evaluate and analyze primary and secondary sources, writing assignments will be retained and analyzed.

Example 1: Dance Topic Paper

A random sampling of students dance topic papers can be examined for evidence of use of primary sources (Is the rhythm of the dance form correctly described?) and secondary sources (Is evidence of research into the history of the form exhibited showing a grasp of the cultural influences that influenced its development?).

Rubric for Dance Topic Paper

Exceeds competency:
- The paper is well-organized and free of grammar, punctuation and syntax errors.
- The student uses all appropriate dance and music vocabulary as discussed in class and, in addition, exceeds expectations by integrating new vocabulary procured through independent research.
- The student accurately describes the selected dance and relates rhythm, foot pattern and style in a coherent fashion noting corresponding music choices and appropriate costuming.
- The student notes important cultural influences on the development of the dance, and draws accurate conclusions about the importance and effect of these influences.

Meets competency:
- The paper is well-organized with few grammar, punctuation and syntax errors.
- The student uses all appropriate dance and music vocabulary as discussed in class.
- The student accurately describes the selected dance and includes at least 4 of the following 5 elements: rhythm, foot pattern, style, music and costuming.
- The student notes important cultural influences on the development of the dance.

Competency is not met if two or more of the following occur:
- The paper is poorly organized with evident errors in grammar, punctuation and syntax.
- The student misuses one or more of the dance and music vocabulary as discussed in class.
- The student accurately describes only 3 or fewer of the following elements: rhythm, foot pattern, style, music and costuming.
- References to cultural influences on the development of the dance are incomplete, inaccurate or no conclusions are drawn.

Example 2: Critique of Professional Dance Performance
According to the process described under Example 1, a random sampling of student critiques can be examined for evidence of articulation of choreographer’s intent. (Does the student observe critically to grasp the underlying intent? Does the student recognize the style of dance with its related production values and how that style influences the viewer’s perception of the underlying intent?)

Rubric for Critique

Exceeds competency:
- The paper is well-organized and free of grammar, punctuation and syntax errors.
- The student describes his/her experience of viewing the dance following “Guidelines for Writing Critiques” distributed to the class.
- The student uses appropriate clues to theorize the choreographer’s intent and, correct or not, points out at least 3 elements which justify this opinion.
- The student’s opinion shows attention to details of production value and dance style.
- The student correctly uses all appropriate dance and music vocabulary as needed.

Meets competency:
- The paper is well-organized with few grammar, punctuation and syntax errors.
- The student describes his/her experience of viewing the dance but fails to observe 1 to 2 elements from “Guidelines for Writing Critiques” distributed to the class.
- The student attempts to use appropriate clues to theorize the choreographer’s intent and, correct or not, points out at least one element which justifies this opinion.
- The student’s opinion shows only some attention to production value and style
- The student correctly uses all appropriate dance and music vocabulary as needed.

Competency is not met if two or more of the following occur:
- The paper is poorly organized with evident errors in grammar, punctuation and syntax.
- The student fails to describe his/her experience of viewing the dance and/or fails to observe 3 or more elements from “Guidelines for Writing Critiques” distributed to the class.
- The student does not attempt to theorize the choreographer’s intent or makes no justification for any theory he/she presents.
- The student’s opinion makes no reference to production values and dance style; or the student makes minimal reference, misunderstands the production values, and/or misinterprets the dance style.
- The student fails to use appropriate dance and music vocabulary or misuses two or more terms.

• To assess that students can demonstrate a broad understanding of existing knowledge in the discipline, a selected question from the student’s final examination paper can be assessed as follows.

Question 1: Visiting New York City, you read in The NY Times that the New York City Ballet is performing a mixed bill. What can you expect to see? Include all elements of the performance and dance style as well as pertinent personalities.
- A mixed bill will include an evening of short works, usually three to six in number.
- The performance would include classically trained ballet dancers.
- The company will perform contemporary ballets for the most part, while some classical and romantic excerpts may be included.
- The neo-classical style developed by George Balanchine will be represented and probably works by George Balanchine as well.
- Both men and women will maintain the classical style of lifted torso, turned out legs, and extreme technique performed effortlessly.
- In Balanchine’s works, costumes are often simple, sometimes just leotards and tights.
- Female dancers will usually wear pointe shoes.
- There may be no set, simply a lighted cyc, or sets will be abstract and minimal.
- The movement will remain lifted and regal as in classical ballet but with a quirky adaptations such as flexed feet and turned in legs.
- The music will be more contemporary than in a classical ballet, and may range from contemporary classical to popular and world music.

Question 2: Advertisements in your hometown say that Soloists from the Kirov are in town performing “A Tribute to Petipa”. What can you expect to see? Include all elements of the performance and dance style as well as pertinent personalities.

- Classical ballet dancers trained at the highest level.
- Excerpts from such ballets as The Sleeping Beauty, Swan Lake and Don Quixote, among others.
- A mixed bill with selections all choreographed by Marius Petipa.
- The women will wear pointe shoes and classical tutus.
- Both men and women will maintain the classical style of lifted torso, turned out legs, and extreme technique performed effortlessly.
- They will probably perform one or more of Petipa’s famed grand pas de deux.
- Petipa’s pas de deux begin with male and female dancing together in a brilliant duet which begins with the adage (a slow section of partnering where the man supports the woman in lifts, turns and balances)
- Petipa’s pas de deux include the male variation (showing off his batterie, ballon, and tours) and the female variation (exhibiting her sparkling pointe work).
- Petipa’s pas de deux concludes with the coda (made up of the most bravura steps from the classical repertory).
- You will hear classical orchestral music, most certainly something by Tchaikovsky.
- With soloists from Russia’s famed Kirov, the company will be virtuoso performers who will more than likely have you on your feet cheering at the curtain call.

Rubrics for sample final exam questions

Exceeds Competency: Student correctly lists a minimum of eight possible characteristics of the designated performance.

Meets Competency: Student correctly lists at least six possible characteristics of the designated performance.

Competency not met: Student correctly lists no more than five possible characteristics of the designated performance.

Assessments will be conducted in the spring semester of each academic year. Report of the data will be forwarded to the department chair.

c. Describe the principal student population(s) in the course and how you expect that to change if the course becomes a General Education course.

Student population in this existing course includes students from a wide variety of colleges and majors almost equally divided between freshmen, sophomores, juniors and seniors. Approximately one half express an interest in pursuing a dance minor. An increased enrollment can be expected and handled by the Department of Theatre