Proposal for a New Major

- DANC 422- Body Conditioning and Somatics (2 credits)
- DANC 442- Career Seminar in Dance (3 credits)
- DANC 489- Special Topics in Dance (2-3 credits; as available)

Option 2: General Dance Studies (dance core plus 8 credits)
1. THTR 200 OR 201 (1 credit each; 2 credits total)
2. A minimum of six credits from any combination of the following courses:
   - DANC 330- History of Non-Western Dance (3 credits)
   - DANC 351- Pedagogical Methods and Practice (3 credits; open to junior/senior dance majors only)
   - DANC 442- Career Seminar in Dance (3 credits)
   - DANC 489- Special Topics in Dance (2-3 credits; as available)

Sample Major Curriculum for BA in Dance with a concentration in General Dance Studies

year 1 fall: DANC 285 (2)  
           DANC 235 (2)  
year 1 spring: DANC 237 (2)  
              THTR 209/240 (3)

year 2 fall: DANC 385 (2)  
            DANC 331 (3)  
year 2 spring: DANC 385 (2)  
             DANC 332 (3)  
              THTR 200/201 (1)

year 3 fall: DANC 337 (2)  
            DANC 421 (3)  
year 3 spring: DANC 337 (2)  
              DANC 441 (3)  
              THTR 200/201 (1)

year 4 fall: DANC elective (3)  
year 4 spring: DANC elective (3)

Sample Major Curriculum for BA in Dance with a concentration in Performance

year 1 fall: DANC 285 (2)  
            DANC 237 (2)  
year 1 spring: DANC 385 (2)  
              THTR 209/240 (3)

year 2 fall: DANC 337 (2)  
            DANC 331 (3)  
year 2 spring: DANC 385 (2)  
             DANC 332 (3)  
              THTR 200/201 (1)

year 3 fall: DANC 337 (2)  
            DANC 333 (3)  
            DANC elective (3)  
year 3 spring: DANC 235 (2)  
             DANC 485 (2)  
             THTR 202 (1)

year 4 fall: DANC 421 (3)  
            DANC 437 (2)  
            DANC elective (3)  
year 4 spring: DANC 441 (3)  
              DANC 437 (2)  
              THTR 202 (1)

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Major

13. Signature of Department Chair (s) or Program Director(s):
   ___________________________ Date: ______________
   ___________________________ Date: ______________

14. Signature of Dean of School:
   ___________________________ Date: ______________
   ___________________________ Date: ______________

15. Signature of Provost:
   ___________________________
   Date: ______________________

16. Signature of Curriculum Committee Chair:
   ___________________________
   Date: ______________________

17. Signature of Budget Committee Chair
   ___________________________
   Date: ______________________

18. Signature of Academic Planning Committee Chair:
   ___________________________
   Date: ______________________

19. Signature of Faculty Senate Secretary:
   ___________________________
   Date Approved by Senate: ______________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person: Gretchen McLaine Email address: mc laineg@cofc.edu Phone: 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 235: Jazz Dance Technique
   Number of Credits: 2 Total hrs/week: 3
   Lecture: ☐ Lab: ☑ Recitation: ☐ Seminar: ☐
   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   This course is an exploration of various jazz dance techniques and styles for dance majors. Emphasis will be on practical application of course material, technical acquisition, performance quality, and an understanding of the basic tenets of this eclectic dance genre.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would be a logical originator of this
Proposal for a New Course

course.

b) Please explain overlap with any existing courses.
The department currently offers an elementary jazz class (THTR 135) which is
gearred primarily towards the beginning student. DANC 235 would be a class
specifically for dance majors, most of whom have previous dance training. This
would allow greater exploration of jazz dance technique and its various styles.

8. Prerequisites (or other restrictions):
Declared dance major or permission of instructor.

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
At the successful completion of this course, the following objectives will be met:
1. Understanding of basic jazz technique, including proper warm-up, alignment
work, center work, isolations, traveling sequences and improvisations.
2. Improvement in body alignment, balance, coordination, flexibility, strength
and musicality.
3. Improvement in performance skills such as style, projection, focus, energy,
movement quality and concentration.
4. Increasing awareness of the various styles of jazz dance and its role in
society, as well as its differences from other dance forms.
5. Developing one's ability to recognize and become knowledgeable of various
forms of jazz dance choreography.

b) How does the course support the mission statement of the department and the organizing
principles of the major?
This course supports both the School of the Arts and Department of Theatre's
mission statements by developing dance artists within a liberal arts setting.
Furthermore, this course provides a "meaningful experience in the foundation
skills" as stated in the Theatre Department's mission statement. This course
supports the organizing principles of the dance major through its technical
training/education, the fostering of analytical growth, and the promotion of self-
development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of
the major?
This course may be taken at any time during the major curriculum. It will enhance
the major by providing a complementary genre of dance and will further the
development of a well-rounded dance artist.

b) For courses used by non-majors, how does the course support the liberal arts tradition
including linkages with other disciplines:

n/a

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

11. Method of teaching:
   Practical, experiential training in jazz dance technique. This is a movement-based course.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

   b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

   c) Frequency of offering:
      each fall: ☒
      each spring: ☐
      every two years: ☐
      every three years: ☐
      other ☐ (Explain):

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      please see major proposal for comments

   b) Budget:
      please see major proposal for comments

   c) Library:
      none

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

   see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: __________________________

17. Signature of Dean of School:

Date: __________________________

18. Signature of Provost:

Date: __________________________

19. Signature of Curriculum Committee Chair

Date: __________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 235: Jazz Dance (3 credits)

Instructor:
Office:
Phone:
E-mail:
Office Hours:

Required Text:

Course Description
This course is an exploration of various jazz dance techniques and styles for dance majors. Emphasis will be on practical application of course material, technical acquisition, performance quality, and an understanding of the basic tenets of this eclectic dance genre.

Course Content and Objectives:
At the successful completion of this course, the following objectives will be met:
1. Understanding of basic jazz technique, including proper warm-up, alignment work, center work, isolations, traveling sequences and improvisations.
2. Improvement in body alignment, balance, coordination, flexibility, strength and musicality.
3. Improvement in performance skills such as style, projection, focus, energy, movement quality and concentration.
4. Increasing awareness of the various styles of jazz dance and its role in society, as well as its differences from other dance forms.
5. Developing one’s ability to recognize and become knowledgeable of various forms of jazz dance choreography.

Method
Since this is a dance technique course, the students learn through experiencing the movement of the dance idioms covered. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique. Additionally, students complete writing assignments based on the text as prescribed. Details on the writing assignment will be discussed in class.
Examinations
Students will be evaluated through movement exams, as well as through observations of daily class work.
Movement Exams/Graded Class work: An alternate to practical exams will be graded class work days (3 total), in which students are given a regular technique class and assessed on their mastery of skills and ability to learn movement phrases. Improvement throughout the course of the semester will also be considered. Graded days will be announced one class period beforehand and may be videotaped at the instructor’s discretion. All students are required to view the videotapes of any graded class work and write a two-page self-evaluation. Papers will be due ONE WEEK after tapes are available in the library. The specifics of this assignment will be discussed in class.

Evaluation
The final grade will be determined as follows:

60% Daily work in class including attendance, preparation and active participation*, demonstrated ability and progress*, skill and acquisition (technical and artistic), evidence of a healthy approach toward maintaining the optimal physiological and aesthetic requirements for dance, and interest in self improvement.
20% Written Assignments
20% Graded Class Work

An important note about grading in a dance technique class: Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always come to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully
be a negative presence in the class, he/she does not contribute to the positive
energy of the class nor helps to foster a supportive environment. This student is
usually unfocused and has significant difficulty in taking or retaining corrections.
Technique may also be weak, and he/she does not display a sincere desire for
personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a
disruptive energy in class, creating an atmosphere of hostility or superiority.
These students do not work well with others and are usually interested in doing
the least amount of work possible, often failing to perform full-out in classroom
exercises. In addition, they demonstrate a lack of technique, collaboration, and
desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE
STUDENTS!!

Grading Scale

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>93-100</td>
<td>A</td>
</tr>
<tr>
<td>90-92</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
</tr>
<tr>
<td>83-86</td>
<td>B</td>
</tr>
<tr>
<td>80-82</td>
<td>B-</td>
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<tr>
<td>77-79</td>
<td>C+</td>
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<tr>
<td>73-76</td>
<td>C</td>
</tr>
<tr>
<td>70-72</td>
<td>C-</td>
</tr>
<tr>
<td>67-69</td>
<td>D+</td>
</tr>
<tr>
<td>60-66</td>
<td>D</td>
</tr>
<tr>
<td>Below 60</td>
<td>F</td>
</tr>
</tbody>
</table>

Attire:
1. Leotards and tights or jazz pants are required for women. Men may wear tights
or jazz pants, and a t-shirt (plain). All students must have jazz shoes, either
oxfords or boots, but dance sneakers are not allowed. Men are required to wear
dance belts.
2. Hair must be secured away from face- no scrunchies please.
3. No dangling jewelry is allowed.
4. NO GUM CHEWING.

Class Attendance and Protocol Policies:
1. Dance is a technical skill that cannot be learned outside of our regular class
meetings or from a text. Class attendance is most important in mastering the
basics of any dance technique. Absence from more than three classes (excused
or unexcused) will result in a ½ letter grade deduction per additional absence.
2. BE ON TIME!!! Two tardies will be counted as one absence. A student is
considered tardy if they enter class after the first exercise has begun.
3. If you are ill or injured you may observe class and take notes. This will be
considered an absence.
4. Due to the nature of this course and the inability to duplicate actual classroom
experiences, absences cannot be made up.
5. Cases of prolonged absences due to illness or injury will be handled on an
individual basis and disposition of these cases will be at the instructor’s
discretion. Students may be advised to withdraw from the course if conditions
prohibit successful acquisition of the course contents.
6. Students are responsible for all work missed due to class absences.

**Make-up Work Policy**
Since students know due dates of all written assignments beforehand, there should not be any reason for late assignments. However, if there are extenuating circumstances, please talk to me BEFORE the deadline.

**Academic Misconduct**
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the *unapproved* use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments. **Academic misconduct of any kind will not be tolerated in this class.**

**ADA Statement**
Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

**Important Dates: TBA**
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title:DANC 237: Modern Dance Technique I
   Number of Credits: 2      Total hrs/week: 3
   Lecture: □  Lab: ☑  Recitation: □  Seminar: □
   For Independent study courses:
   Research:□  Field experience: □
   Clinical Practice: □  Internship: □
   Practicum: □  Independent Course Work: □

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   The first level in a sequential curriculum designed for the dance major, this course explores different styles of classical modern dance technique with an emphasis on correct alignment and technical execution of movement through practical application of course material.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: □
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator

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Proposal for a New Course

of this course.

b) Please explain overlap with any existing courses.
This course is designed as the first modern technique course within a sequential curriculum and serves to build a foundation for further study.

8. Prerequisites (or other restrictions):
Declared dance major; not repeatable for additional credit.

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
At the successful completion of this course, the student will demonstrate a basic level acquisition and comprehension of the following:
• Knowledge of the concepts, terminology, and techniques of modern dance.
• Evidence of a physical understanding of correct body alignment and placement as it relates to modern dance.
• Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
• Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
• A sense of internal and external body focus.
• The ability to learn and retain movement sequences.
• The ability to connect separate movements into integrated whole.
• Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

b) How does the course support the mission statement of the department and the organizing principles of the major?
This course supports both the School of the Arts and Department of Theatre’s mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides a "meaningful experience in the foundation skills" as stated in the Theatre Department's mission statement. This course supports the organizing principles of the dance major through its technical training/education, the fostering of analytical growth, and the promotion of self-development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of
Proposal for a New Course

the major?
This course is designed to enhance the beginning of the dance major curriculum as it is a foundation for other technical and theoretical courses.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

n/a

11. Method of teaching:
Since this is a dance technique course, the students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, written exams, videotaping and critique.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:

<table>
<thead>
<tr>
<th>Each Fall:</th>
<th>Each Spring:</th>
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<tbody>
<tr>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Every Two Years:</td>
<td>Every Three Years:</td>
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<tr>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Other ☐(Explain):</td>
<td>Every Semester</td>
</tr>
</tbody>
</table>

13. Requirements for additional resources made necessary by this course:

a) Staff:

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course
please see major proposal for comments

b) Budget:
please see major proposal for comments

c) Library:
none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
   This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
see attached syllabus

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

16. Signature of Department Chair or Program Director:

__________________________________________________________

Date: ____________________________

17. Signature of Dean of School:

__________________________________________________________

Date: ____________________________

18. Signature of Provost:

__________________________________________________________

Date: ____________________________

19. Signature of Curriculum Committee Chair

__________________________________________________________

Date: ____________________________

20. Signature of Faculty Senate Secretary:

__________________________________________________________

Date Approved by Senate: ____________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 237: Modern Dance Technique I (2 credits)
Day/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

**TEXTBOOK**

**COURSE DESCRIPTION**
The first level in a sequential curriculum designed for the dance major, this course explores different styles of classical modern dance technique with an emphasis on correct alignment and technical execution of movement through practical application of course material.

**COURSE OBJECTIVES**
This course is designed as the first modern technique course within a sequential curriculum and serves to build a foundation for further study. At the successful completion of this course, the student will demonstrate a basic level acquisition and comprehension of the following:

- Knowledge of the concepts, terminology, and techniques of modern dance.
- Evidence of a physical understanding of correct body alignment and placement as it relates to modern dance.
- Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
- Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
- A sense of internal and external body focus.
- The ability to learn and retain movement sequences.
- The ability to connect separate movements into integrated whole.
- Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
- Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
- The ability to understand and apply corrections.
- The ability to employ self-evaluation skills.

**METHOD**
Since this is a dance technique course, the students learn through practical experience of modern dance technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique.
Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

**CLASS REQUIREMENTS**
Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up.

After 4 absences (excused or unexcused), each subsequent absence may lower the final grade by ½ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.

Cases of prolonged absences due to illness or injury will be handled on an individual basis, and disposition of these cases will be at the instructor's discretion. Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Everyone should be ready to begin class on time. The time listed on your schedule is when class begins, not when you walk through the door, make one more phone call, go get dressed, etc.

Practical Exams: Students are formally examined on the execution of selected aspects of classical ballet techniques appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

   Mid-term - Wednesday, October 7(critique on Friday, October 9)
   Final - movement exam: Friday, December 4 (critique on Monday, December 7)

Concert Review: Students are expected to attend a modern dance performance, and write a 2-3 page critical review of the performance. Reviews are due November 30. Students may not review a concert in which they are dancing. Details of the assignment will be provided on OAKS.

Proper Attire: Students are expected to dress appropriately for the study of modern dance. This means that women should wear leotards and black tights; men should wear tight fitting shirts, and either dance pants or tights. No baggy clothes that obstruct the view of the body are allowed. Bare feet are required (no foot thongs). Hair must be secured neatly away from the face and neck (no long ponytails). For the safety of everyone, no large/dangling jewelry is allowed.

**EVALUATION**
Daily classwork (includes work ethic, attitude, improvement, ability to apply corrections and technical skill acquisition): 70%

Concert review: 10%
Mid-term exam: 10%
Final exam: 10%
An important note about grading in a dance technique class: Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always come to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

**GRADING SCALE:**

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<td>90-92</td>
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<td>77-79</td>
<td>C+</td>
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**IMPORTANT DATES:** TBA
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person: Gretchen McLaine  Email address: mclaine@cofc.edu Phone: 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 285: Classical Ballet Technique I
   Number of Credits: 2   Total hrs/week: 3
   Lecture: [ ]  Lab: [X]  Recitation: [ ]  Seminar: [ ]
   For Independent study courses:
   Research: [ ]  Field experience: [ ]
   Clinical Practice: [ ]  Internship: [ ]
   Practicum: [ ]  Independent Course Work: [ ]

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   The first level in a sequential curriculum designed for the dance major, this course in classical ballet technique emphasizes correct alignment and execution of technique for effective expression as a performing artist. Emphasis on practical application of concepts, including barre and center work.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: [ ]
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator of this course.

This form was approved by FCC on 8/17/2010 and replaces all others.  p. 1
Proposal for a New Course

course.

b) Please explain overlap with any existing courses.
   This course is designed as the first ballet technique course within a sequential
   curriculum and serves to build a foundation for further dance study.

8. Prerequisites (or other restrictions):
   Declared dance major; not repeatable for additional credit.

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
   At the successful completion of this course, the student will be able to:
   • Articulate and demonstrate the concepts, terminology, and techniques of
     classical ballet at an appropriate level.
   • Demonstrate a physical understanding of correct body alignment and
     placement as it relates to ballet technique.
   • Demonstrate a physical understanding of clarity and continuity in movement
     with regard to coordination, spatial awareness and musicality.
   • Demonstrate a physical understanding of the concept of center of gravity
     and its application to weight shifts and locomotor movements.
   • Differentiate between internal and external body focus.
   • Retain movement sequences with accuracy and efficiency while maintaining
     movement quality.
   • Show physical development of strength, flexibility and endurance with regard
     to class and performance.
   • Demonstrate an understanding of the discipline, motivation and
     concentration required to become a skilled technician and performer.
   • Comprehend and apply corrections.
   • Apply self evaluation skills for technical/artistic growth.
   • Articulate a greater understanding of dance as an art form in verbal, written
     and movement expression.

b) How does the course support the mission statement of the department and the organizing
   principles of the major?
   This course supports both the School of the Arts and Department of Theatre's
   mission statements by developing dance artists within a liberal arts setting.
   Furthermore, this course provides a "meaningful experience in the foundation
   skills" as stated in the Theatre Department's mission statement. This course
   supports the organizing principles of the dance major through its technical
   training/education, the fostering of analytical growth, and the promotion of self-
   development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of
    the major?
Proposal for a New Course

This course is designed to enhance the beginning of the dance major curriculum as it is a foundation for other technique and theoretical courses.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

n/a

11. Method of teaching:
Since this is a dance technique course, the students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, written exams, videotaping and critique.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
   each fall: □   each spring: □
   every two years: □   every three years: □
   other □ (Explain): every semester

13. Requirements for additional resources made necessary by this course:

a) Staff:
   please see major proposal for comments

b) Budget:

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course
please see major proposal for comments

c) Library:
none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
See attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: ____________________________

17. Signature of Dean of School:

Date: ____________________________

18. Signature of Provost:

Date: ____________________________

19. Signature of Curriculum Committee Chair

Date: ____________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: ________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
College of Charleston  
Department of Theatre  
Fall 2011

DANC 285: Classical Ballet Technique I (2 credits)  
Date/Time/Location

Instructor:  
Office:  
Phone:  
Email:  
Office Hours:

REQUIRED TEXT  

COURSE DESCRIPTION  
The first level in a sequential curriculum designed for the dance major, this course in classical ballet technique emphasizes correct alignment and execution of technique for effective expression as a performing artist. Emphasis on practical application of concepts, including barre and center work.

COURSE OBJECTIVES  
This course is designed as the first ballet technique course within a sequential curriculum and serves to build a foundation for further dance study. At the successful completion of this course, the student will be able to:

- Articulate and demonstrate the concepts, terminology, and techniques of classical ballet at an appropriate level.
- Demonstrate a physical understanding of correct body alignment and placement as it relates to ballet technique.
- Demonstrate a physical understanding of clarity and continuity in movement with regard to coordination, spatial awareness and musicality.
- Demonstrate a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
- Differentiate between internal and external body focus.
- Retain movement sequences with accuracy and efficiency while maintaining movement quality.
- Show physical development of strength, flexibility and endurance with regard to class and performance.
- Demonstrate an understanding of the discipline, motivation and concentration required to become a skilled technician and performer.
- Comprehend and apply corrections.
- Apply self evaluation skills for technical/artistic growth.
- Articulate a greater understanding of dance as an art form in verbal, written and movement expression.

METHOD  
Since this is a dance technique course, the students learn through practical experience of classical ballet. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique. Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct
alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

**CLASS REQUIREMENTS**

Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up.

*After 4 absences (excused or unexcused), each subsequent absence may lower the final grade by ½ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.*

Cases of prolonged absences due to illness or injury will be handled on an individual basis, and disposition of these cases will be at the instructor's discretion. Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Everyone should be ready to begin class on time. The time listed on your schedule is when class begins, not when you walk through the door, make one more phone call, go get dressed, etc.

Practical Exams: Students are formally examined on the execution of selected aspects of classical ballet techniques appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

- **Mid-term - Wednesday, October 7 (critique on Friday, October 9)**
- **Final - movement exam: Friday, December 4 (critique on Monday, December 7)**

Concert Review: Students are expected to attend a ballet performance, and write a 2-3 page critical review of the performance. Reviews are due November 30. Students may not review a concert in which they are dancing. Details of the assignment will be provided on OAKS.

Proper Attire: Students are expected to dress appropriately for the study of classical ballet technique. This means that women should wear leotards and either black or pink tights, and pink ballet shoes; men should wear tight fitting shirts, and either dance pants or tights and black ballet shoes. Skirts or other fitted garment are allowed over dance attire, but please no baggy clothes that obstruct the view of the body. Hair must be secured neatly away from the face and neck (no long ponytails). For the safety of everyone, no large/dangling jewelry is allowed.

**EVALUATION**

Daily classwork (includes work ethic, attitude, improvement, application of corrections and technical skill acquisition): 70%

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<th>Component</th>
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<tr>
<td>Concert review</td>
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<td>Mid-term exam</td>
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<td>Final exam</td>
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An important note about grading in a dance technique class: Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always come to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth.

PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

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IMPORTANT DATES: TBA
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388

1. Department: Theatre

2. Course number and title: DANC 330: History of Non-Western Dance
   Number of Credits: 3    Total hrs/week: 3
   Lecture: ☒ Lab: ☐ Recitation: ☐ Seminar: ☐
   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Spring 2012

4. Catalog Description (please limit to 50 words):
   Explores the complex relationships between dance and its surrounding cultural landscape. Offers a critical evaluation of the role that dance plays in non-western societies and its functions within various cultures. Investigates how dance is defined by the political, social, religious, economic and moral values of a society.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There would be no other department on campus that would serve as a logical
Proposal for a New Course

originator of this course.

b) Please explain overlap with any existing courses.
   none

8. Prerequisites (or other restrictions):
   none

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
   The main objective of this course is to develop an awareness of and appreciation for other cultures. In this aim, students will be better able to fully understand the goals of a liberal arts education within the context of our ever-changing, global society. At the successful completion of this course, students should be able to demonstrate the following competencies:
   1. The ability to discuss a historical perspective of the development of dance from various non-western cultures, and understand the significance of such.
   2. The fostering of a greater appreciation and understanding of dance and its role in society, as educational, recreational, social, political, cultural and religious expression.
   3. The ability to successfully engage in class discussions with insightful contributions relevant to the topic at hand.
   4. The integration of various research methods and designs, culminating in a final paper.

b) How does the course support the mission statement of the department and the organizing principles of the major?
   This course supports the School of the Arts, Department of Theatre, and dance major's mission statements by offering theoretical courses that stimulate critical thinking and intellectual growth within a liberal arts setting. This course also supports the organizing principles of the dance major by fostering critical thinking and examination of theory, guiding the intellectual journey of the student as both an artist and as a member of a greater cultural community, and by preparing students for further (graduate) study in dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    This course is an elective, designed to be completed at any point in the curriculum. It complements what is taught in DANC 331 (History of Western Dance) and gives students a broader cultural perspective on the functions and importance of dance in various societies.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

In many other cultures, there is a high degree of interdependence of the fine arts disciplines, along with the view that art is a reflection of social, political, and economic systems. Students will learn not only about the power of dance in a global context, but how it functions as a microcosm of society.

11. Method of teaching:
The material in this course will be explored through lectures, reading assignments, class projects, video/film, and internet technology.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:

In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:

In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:

- each fall: □
- each spring: □
- every two years: ☒
- every three years: □
- other □ (Explain):

13. Requirements for additional resources made necessary by this course:

a) Staff:
please see major proposal comments

b) Budget:
please see major proposal comments

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

c) Library:
please see major proposal comments

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
a) ☑ yes ☐ no

b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
This course is an elective within the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

__________________________________________________________

Date: __________________________________________

17. Signature of Dean of School:

__________________________________________________________

Date: __________________________________________

18. Signature of Provost:

__________________________________________________________

Date: __________________________________________

19. Signature of Curriculum Committee Chair

__________________________________________________________

Date: __________________________________________

20. Signature of Faculty Senate Secretary:

__________________________________________________________

Date Approved by Senate: _____________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 330: History of Non-Western Dance
(3 credits)
Day/Time/Location

Instructor:
Office:
Phone:
E-mail:
Office Hours:

Regular access to course content via OAKS is also required.

COURSE DESCRIPTION
Explores the complex relationships between dance and its surrounding cultural landscape. Offers a critical evaluation of the role that dance plays in non-western societies and its functions within various cultures. Investigates how dance is defined by the political, social, religious, economic and moral values of a society.

This course provides an understanding of the all-active role dance has played in cultures throughout history, which leads us to a greater understanding of its function in today’s society. Dance has played an integral part in the following: ritual; religion; the definition of social roles; recreation; theatre; and education. Dance expresses life in society: how and what people feel and believe, and how they live is seen through dance. This course emphasizes the concept that creative expression has always been an essential component of people’s lives and reflects the values of a society. Students will be introduced to concepts about different cultures, and should develop an increased sensitivity to other people’s values and forms of expression.

STUDENT OBJECTIVES
At the successful completion of this course, students should be able to demonstrate the following competencies:

1. The ability to discuss a historical perspective of the development of dance from various non-western cultures, and understand the significance of such.
2. The fostering of a greater appreciation and understanding of dance and its role in society, as educational, recreational, social, political, cultural and religious expression.
3. The ability to successfully engage in class discussions with insightful contributions relevant to the topic at hand.
4. The integration of various research methods and designs, culminating in a final paper.

METHODS
The material in this course will be explored through lectures, reading assignments, class projects, video/film, and internet technology. Reading and written assignments, exams, and presentations are required throughout the semester.
CLASS REQUIREMENTS

1. Students are expected to keep up with assigned readings, and must participate in class discussions pertaining to all reading material.
2. Quizzes will be given periodically throughout the semester to assess class preparation and comprehension of course material.
3. An important concept of this class is communication. Students will be expected to write at a proficient level. If you need any assistance in this area, please go to the Center for Student Learning located in the Addlestone Library.
4. Written examinations are scheduled throughout the semester to evaluate and track student progress and comprehension.
5. Students must do a final paper at the conclusion of the semester. Topics must be approved by the instructor. Details of this assignment are available on OAKS.
6. All students must have a working email account that they check regularly.

**All written work must be typed, double spaced, and in a 12-point font.**

ATTENDANCE POLICY

Since the majority of course material will be presented during class time, students are expected to attend class regularly, and attendance will be taken on a daily basis. In addition, there will be several times throughout the course that unannounced assignments will be performed during class time. Four absences are allowed for this course. Any absences exceeding this will negatively affect your participation grade (see below).

BE ON TIME! In the event that you are late, please enter the classroom and take the nearest seat with the least amount of disruption to the class as possible. Likewise, if you need to leave class early, please sit nearest the door and exit quietly as needed.

It is the responsibility of the student to get notes from another student on missed lectures, etc. All students will be responsible for information given in class.

MAKE-UP WORK POLICY

Since students know due dates of all written assignments beforehand, there should not be any reason for late assignments. However, if there are extenuating circumstances, please come talk to me BEFORE the deadline.

ACADEMIC MISCONDUCT

Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments. Academic misconduct of any kind will not be tolerated in this class.

ADA STATEMENT

Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.
EVALUATION
Exam 1: 15%
Exam 2: 15%
Exam 3: 20%
Quizzes: 10%
Final Paper: 20%
Class Participation: 20%

GRADING SCALE
| 93-100% | A | 73-76% | C |
| 90-92%  | A-| 70-72%  | C-|
| 87-89%  | B+| 67-69%  | D+|
| 83-86%  | B | 64-66%  | D |
| 80-82%  | B-| Below 64% | F |
| 77-79%  | C+|

Participation Grades
All students will receive a daily grade based on attendance and classroom engagement. Throughout the semester students will have the opportunity to earn 50 points, which is then translated into their class participation grade.
(In order to simplify the mathematical calculations, there are no points awarded for the first day of class and the two exam dates.) The grading scale for participation is as follows:

0= absent or sleeping in class; disruptive in class (texting, studying for another class, etc.)

1= present; only contributes to discussion when asked or marginally participates; presence in class is a neutral factor; students more than 5 minutes late to class will also receive a 1 for the day

2= present and engaged; proactively contributes to discussion; quality of discussion would diminish without this person’s presence
If there is any day that class is cancelled, all students will receive a 2 for the day.

Points for class participation are then totaled at the end of the semester and are broken down as follows:
50-42: A
41-36: B
35-30: C
29-25: D
Less than 25: F

IMPORTANT DATES
TBA
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title:DANC 331: History of Western Dance
   Number of Credits: 3     Total hrs/week: 3
   Lecture: ☒ Lab: ☐ Recitation: ☐ Seminar: ☐
   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   A comprehensive historical study of the development of dance in western culture from pre-Christianity to the present. Review of significant genres, dancers, choreographers, works, and companies. Explores how dance is both a function of society and theatrical entertainment. Overview of accompanying developments in music, theatre, and related fine arts.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
Proposal for a New Course

There is no other department on campus that would be a logical originator of this course.

b) Please explain overlap with any existing courses.
None; the existing dance history course (THTR 331) will be deleted

8. Prerequisites (or other restrictions):
   n/a

9. Rationale/justification for course (consider the following issues):

   a) What are the goals and objectives of the course?
      At the successful completion of this course, students should be able to demonstrate the following competencies:
      1. The ability to discuss a historical perspective of the development of dance from ancient times through the present, and understand the significance of such.
      2. The ability to recognize pivotal people within dance history, and understand the contributions of such persons.
      3. The greater appreciation and understanding of dance and its role in society, as educational, recreational, social, political, cultural and religious expression.
      4. The integration of various research methods and designs, culminating in a final project/paper.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      This course supports the School of the Arts, Department of Theatre, and dance major’s mission statements by offering theoretical courses that stimulate critical thinking and intellectual growth within a liberal arts setting. This course also supports the organizing principles of the dance major by fostering critical thinking and examination of theory, guiding the intellectual journey of the student as both an artist and as a member of a greater cultural community, and by preparing students for further (graduate) study in dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    This course is designed to be completed at any point in the curriculum. It will increase student understanding of dance history and various developments within the arts.

    b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
    This course emphasizes the concept that creative expression has always been an essential component of people’s lives and reflects the values of a society.

11. Method of teaching:
Proposal for a New Course

This course is primarily lecture-based, with use of audio/visual and computer technology to support the delivery of course content.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   None; it will replace the existing THTR 331 Dance History course

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   None; it will replace the existing THTR 331 Dance History course

c) Frequency of offering:
   each fall: ☒ each spring:
   every two years: ☐ every three years:
   other ☐(Explain):

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      none

   b) Budget:
      none

   c) Library:
      none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This course is required as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
   see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: __________________________

17. Signature of Dean of School:

Date: __________________________

18. Signature of Provost:

Date: __________________________

19. Signature of Curriculum Committee Chair

Date: __________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 331- History of Western Concert Dance  
(3 credits)

Date/Time/Location

Instructor: 
Office: 
Phone: 
E-mail: 
Office Hours:

Regular access to course content via OAKS is also required.

**COURSE DESCRIPTION**

A comprehensive historical study of the development of dance in western culture from pre-Christianty to the present. Review of significant genres, dancers, choreographers, works, and companies. Explores how dance is both a function of society and theatrical entertainment. Overview of accompanying developments in music, theatre, and related fine arts.

This course provides an understanding of the all-active role dance has played in western cultures throughout history, which leads us to a greater understanding of its function in today's society. Dance has played an integral part in the following: ritual; religion; the definition of social roles; recreation; theatre; and education. Dance expresses life in society: how and what people feel and believe, and how they live is seen through dance. This course emphasizes the concept that creative expression has always been an essential component of people's lives and reflects the values of a society. Although this course focuses on the evolution of Western concert dance forms, students will be introduced to concepts relevant to various time periods, and should develop an increased sensitivity to other people's values and forms of expression.

**STUDENT OBJECTIVES**

At the successful completion of this course, students should be able to demonstrate the following competencies:

1. The ability to discuss a historical perspective of the development of western dance from ancient times through the present, and understand the significance of such.
2. The ability to recognize pivotal people within dance history, and understand the contributions of those persons.
3. The greater appreciation and understanding of dance and its role in western society, as educational, recreational, social, political, cultural and religious expression.
4. The integration of various research methods and designs, culminating in a final project/paper.
METHODS
The material in this course will be explored through lectures, reading assignments, class projects, video/film, and internet technology. Reading and written assignments, exams, and presentations are required throughout the semester.

CLASS REQUIREMENTS
1. Students are expected to keep up with assigned readings, and must participate in class discussions pertaining to all reading material.
2. Quizzes will be given periodically to evaluate class preparation and comprehension of course material.
3. An important concept of this class is communication. Students will be expected to write at a proficient level. If you need any assistance in this area, please go to the Center for Student Learning located in the Addlestone Library.
4. Written examinations are scheduled throughout the semester to evaluate and track student progress and comprehension.
5. Students must do either a final paper or a Webquest at the conclusion of the semester. Topics must be pre-approved by the instructor. Details of this assignment, as well as example Webquests, are available on OAKS.
6. All students must have a working email account that they check regularly.

**All written work must be typed, double spaced, and in a 12-point font.**

ATTENDANCE POLICY
Since the majority of course material will be presented during class time, students are expected to attend class regularly, and attendance will be taken on a daily basis. In addition, there will be several times throughout the course that unannounced assignments will be performed during class time, and students will not be able to make up these experiences. Four absences are allowed for this course. Any absences exceeding this will negatively affect your participation grade (see below).

BE ON TIME! In the event that you are late, please enter the classroom and take the nearest seat with the least amount of disruption to the class as possible. Likewise, if you need to leave class early, please sit nearest the door to minimize the disruption of your fellow students.

It is the responsibility of the student to get notes from another student on missed lectures, etc. All students will be responsible for information given in class, regardless of their attendance.

* It is important to remember that while attending classes is an important component of your academic career, it is equally important to minimize the spread of illness. If you are ill, please use discretion when deciding whether or not to attend class. If you have a fever or are contagious, you should limit contact with those around you. Any concerns that you may have about absences due to serious illness should be addressed to your physician; you should also contact the professor. In the case of serious illness on behalf of the professor, alternative arrangements for dissemination of course material may be made.

MAKE-UP WORK POLICY
Since students know due dates of all written assignments beforehand, there should not be any reason for late assignments. However, if there are extenuating circumstances, please talk to me BEFORE the deadline.
ACADEMIC MISCONDUCT
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments. Academic misconduct of any kind will not be tolerated in this class.

ADA STATEMENT
Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

EVALUATION
Exam 1: 15%
Exam 2: 15%
Exam 3: 20%
Quizzes: 10%
Final Paper/Webquest: 20%
Class Participation: 20%

GRADING SCALE

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<th>Percentage</th>
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<tr>
<td>93-100%</td>
<td>A</td>
<td>73-76%</td>
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<tr>
<td>90-92%</td>
<td>A-</td>
<td>70-72%</td>
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<td>87-89%</td>
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<td>83-86%</td>
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<td>80-82%</td>
<td>B-</td>
<td>Below 64%</td>
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<tr>
<td>77-79%</td>
<td>C+</td>
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Participation Grades
All students will receive a daily grade based on attendance and classroom engagement. Throughout the semester students will have the opportunity to earn 50 points, which is then translated into their class participation grade.
The grading scale for participation is as follows:
0= absent or sleeping in class; disruptive in class (texting, studying for another class, etc.)
1= present; only contributes to discussion when asked or marginally participates; presence in class is a neutral factor
2= present and engaged; proactively contributes to discussion; quality of discussion would diminish without this person’s presence.
If there is any day that class is cancelled with less than 24 hours notice, all students will receive a "2".
Points for class participation are then totaled at the end of the semester and are broken down as follows:
50-42: A
41-36: B
35-30: C
29-25: D
Less than 25: F

IMPORTANT DATES: TBA
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 332: Dance Improvisation and Choreography
   Number of Credits: 3    Total hrs/week: 3

   Lecture:    Lab: □ Recitation: □ Seminar: □

   For Independent study courses:
   Research: □ Field experience: □
   Clinical Practice: □ Internship: □
   Practicum: □ Independent Course Work: □

3. Semester and year when course will first be offered:
   Fall 2012

4. Catalog Description (please limit to 50 words):
   Introduction to the principles of dance choreography. Emphasis upon the creative processes involved in the craft of choreography will be explored through practical studio work. Improvisation as a means of generating movement material will also be explored.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: □
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would be a logical originator of this

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

course.

b) Please explain overlap with any existing courses.
none; the current choreography course (THTR 332) will be deleted from the curriculum.

8. Prerequisites (or other restrictions):
DANC 285 and DANC 237 or equivalent

9. Rationale/Justification for course (consider the following issues):

a) What are the goals and objectives of the course?
1. To prepare and present compositional studies.
2. To use improvisation to generate movement.
3. To clarify what it is that you as a dancer and artist want to express in choreography.
4. To articulate choreographic theory and practice.
5. To interact with your peers on the evaluation and in the process of making dances.
6. To build on course content for a final showing of work.

b) How does the course support the mission statement of the department and the organizing principles of the major?
This course supports both the School of the Arts and Department of Theatre's mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides the critical knowledge and strong process-oriented approach as stated in the Theatre Department's mission statement. This course supports the organizing principles of the dance major through the stimulation of critical thinking, creativity, and theoretical competence, as well as the promotion of self-development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
This course is designed to be taken in the middle of the curriculum. The skills gained in the prerequisite courses will promote success in creative thinking that is required in dance choreography. This course will also allow students to be adequately prepared for more advanced studies in dance choreography and for potentially presenting choreographic works in departmental and other productions.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
n/a

11. Method of teaching:
Be prepared to move every time we meet. We will also utilize readings, discussion,
Proposal for a New Course

film and journaling to further understand the principles of choreography. Dancers will at times work alone or with other dancers.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   None; it will replace the existing THTR 332 Dance Choreography class

   b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   None; this will replace an existing course (THTR 332)

   c) Frequency of offering:
      each fall:☐          each spring:☐
      every two years:☐     every three years:☐
      other ☐(Explain):    every semester

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      none

   b) Budget:
      none

   c) Library:
      none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☑ yes    ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

   see attached syllabus

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: __________________________

17. Signature of Dean of School:

Date: __________________________

18. Signature of Provost:

Date: __________________________

19. Signature of Curriculum Committee Chair

Date: __________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 332: Dance Improvisation and Choreography (3 credits)
Date/Time/Location

Instructor:
Office:
Phone:
E-mail:
Office Hours:

REQUIRED TEXT

COURSE DESCRIPTION
Introduction to the principles of dance choreography. Emphasis upon the creative processes involved in the craft of choreography will be explored through practical studio work. Improvisation as a means of generating movement material will also be explored.

COURSE OBJECTIVES
1. To prepare and present compositional studies.
2. To use improvisation to generate movement.
3. To clarify what it is that you as a dancer and artist want to express in choreography.
4. To articulate choreographic theory and practice.
5. To interact with your peers on the evaluation and in the process of making dances.
6. To build on course content for a final showing of work.

METHODS
Course content will be explored through assigned readings, class discussion, journaling, and movement studies. Working alone and with peers are essential components of this class.

ATTENDANCE POLICY
Choreography is a skill that must be practiced, and cannot be learned solely through reading. Group work inherent in such a class dictates the necessity for all students to be present. It is therefore imperative that all students attend class on a regular basis. Students are allowed three absences (for any reason); additional absences may result in ½ letter grade reduction per additional absence.
* It is important to remember that while attending classes is an important component of your academic career, it is equally important to minimize the spread of illness. If you are ill, please use discretion when deciding whether or not to attend class. If you have a fever or are contagious, you should limit contact with those around you. Any concerns that you may have about absences due to serious illness should be addressed to your physician; you should also contact the professor. In the case of serious illness on behalf of the professor, alternative arrangements for dissemination of course material may be made.

CLASS REQUIREMENTS
1. Students are expected to be on time. Students who are chronically late will have their participation grade affected. You must also attend class in proper attire (sports bra or leotard, tights, or yoga-type pants, and hair secured away from the face). No booty shorts please! Classroom exercises will help you prepare to engage in physical activity. Any student that wishes additional time for warm-up may do so on their own before class begins.
2. Maintenance of a choreographic studies journal is required of all students. These journals will be based upon class readings, discussions, and movement assignments. Journals will be turned in approximately every three to four weeks.
3. Completion of all assigned movement studies (including group participation) is required. If a student is absent on a scheduled showing day, then the student MUST be prepared to show on the following class day. If there is difficulty in completing an assignment please speak to the instructor BEFORE the assignment is due.
4. Students will attend a dance concert and write a critical review of the performance. Reviews must include ticket stub and program/playbill and be submitted NO LATER THAN two weeks after the event. Details of this assignment will be available through OAKS. All concert reviews are due by Dec. 8.
5. Students will attend one School of the Arts events: a play, museum/exhibit, music concert, or other arts-related event and write a critical review. Reviews must include some evidence of attendance and be submitted NO LATER THAN two weeks after the event. Details of this assignment will be available through OAKS. This assignment is due by October 30.
6. Students will participate in a final showing of choreographic works, scheduled for the college mandated exam time (Friday, December 11 from 9-11am).

ACADEMIC MISCONDUCT
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes.
and any unauthorized collaboration on individual assignments, as well as presenting someone else's choreographic work as your own. **Academic misconduct of any kind will not be tolerated in this class.**

**ADA STATEMENT**

Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

**EVALUATION**

- Class work (includes participation, personal growth and effort, peer work and improvement): 50%
- Journals: 20%
- Dance review: 10%
- Arts event review: 10%
- Final performance (choreographic work will be the majority of this grade, but willingness to work with peers and performance quality will also be considerations): 10%

Students will receive bi-monthly progress assessments (more often as needed) so that they are aware of their performance throughout the semester. **An important note about grading in choreography classes:** Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will receive an “A” because they are present in class. The following examples of student work should help in understanding how class work and choreographic studies are typically assessed:

- An A/A- student always comes to class on time, physically and mentally prepared, properly dressed and ready to present any previously given assignments. This student takes initiative and is responsible for getting assignments from peers when unable to attend class. In addition, the “A” student has a positive attitude, provides thoughtful comments about others' work, and is receptive to improving his/her work as an artist. This student consistently takes risks and demonstrates passion for exploring movement. His/her work is exemplary and demonstrates a clear understanding of the assignments.

- B (+/-) students almost always arrive to class on time, physically and mentally prepared, properly dressed and ready to present previously given assignments. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack a substantial movement vocabulary. This student is still a thoughtful contributor of classroom discussion and energy, and takes initiative towards personal improvement.

- C (+/-) students are frequently late or absent; they may come to class without proper attire or unprepared with given assignments. While this student may not purposefully be a negative presence in the class, he/she does not contribute to class discussion or a supportive environment. This student is
usually unfocused and is more interested in the easiest way to complete an assignment, rather than personal and artistic growth. Although this student may demonstrate understanding of assignments, the lack of personal exploration and preparation contribute to the grade.

D/F students are usually late and unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others, and are usually interested in doing the least amount of work possible. In addition, they demonstrate a lack of understanding the basic concepts presented in class. PLEASE DO NOT BE ONE OF THESE STUDENTS!!

**GRADING SCALE**

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<td>87-89%</td>
<td>B+</td>
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<td>83-86%</td>
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<tr>
<td>Below 64%</td>
<td>F</td>
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**IMPORTANT DATES**

- Sept. 11: journals due
- Sept. 18: independent work day
- Oct. 9: journals due; duet showings
- Oct. 12: Fall Break (no class)
- Oct. 30: Arts review due
- Nov. 11: journals due
- Nov. 25 & 27: Thanksgiving Break (no class)
- Dec. 7: last class
- Dec. 8: dance performance paper due; journals due by 5pm
- Dec. 11: showings of final projects (9-11am)
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: **DANC 333: Dance Choreography II**
   Number of Credits: 3     Total hrs/week: 3

   Lecture: ☐ Lab: ☒ Recitation: ☐ Seminar: ☐

   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Spring 2013

4. Catalog Description (please limit to 50 words):
   Further exploration of the craft and art of dance choreography, as well as the critical reflection found in dance criticism. Emphasis is on the creation of new work, particularly group dances. The course is comprised of practical studio work and will culminate in a public showing of choreography.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.

   There is no other department on campus that would serve as a logical originator

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

of this course.

b) Please explain overlap with any existing courses.
none

8. Prerequisites (or other restrictions):
   Completion of DANC 332 and permission of instructor

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      At the successful completion of this course, students should be able to
demonstrate proficiency in the following:
   1. the ability to articulate choreographic theory and practice
   2. the integration of such practices through longer and more varied
      compositional studies
   3. the ability to choose, edit, and explore different musical styles as appropriate
      for dance choreography
   4. improvement and greater understanding of personal styles, strengths, and
      weaknesses
   5. the ability to direct and work with peers
   6. the ability to synthesize course content into a final showing of multiple
      choreographic works

   b) How does the course support the mission statement of the department and the organizing
   principles of the major?
   This course supports both the School of the Arts and Department of Theatre's
   mission statements by developing dance artists within a liberal arts setting.
   Furthermore, this course provides the critical knowledge and strong process-
   oriented approach as stated in the Theatre Department's mission statement. This
   course supports the organizing principles of the dance major through the
   stimulation of critical thinking, creativity, and theoretical competence, as well as
   the promotion of self-development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of
    the major?
    This course, designed primarily for performance track majors, should be taken in
    the second half of the dance curriculum. The prerequisite for this class ensures
    adequate preparation for the advanced material that is covered. This course
    prepares students for choreographing larger works in a variety of venues.

   b) For courses used by non-majors, how does the course support the liberal arts tradition
   including linkages with other disciplines:
   n/a
Proposal for a New Course

11. Method of teaching:
The majority of this course is experiential; students are expected to utilize time outside of class for the completion of larger choreographic studies. Class time will be used for discussion, critical feedback, and group assignments.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
each fall:☐  each spring:☒
every two years:☐  every three years:☐
other ☐ (Explain):

13. Requirements for additional resources made necessary by this course:

a) Staff:
please see major proposal

b) Budget:
please see major proposal

c) Library:
none

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes   ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course for the performance track in the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

________________________________________________________________________

Date: __________________________

17. Signature of Dean of School:

________________________________________________________________________

Date: __________________________

18. Signature of Provost:

________________________________________________________________________

Date: __________________________

19. Signature of Curriculum Committee Chair

________________________________________________________________________

Date: __________________________

20. Signature of Faculty Senate Secretary:

________________________________________________________________________

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 333: Dance Choreography II (3 credits)
Date/Time/Location

Instructor:
Office:
Phone:
E-mail:
Office Hours:

REQUIRED TEXT

COURSE DESCRIPTION
Further exploration of the craft and art of dance choreography, as well as the critical reflection found in dance criticism. Emphasis is on the creation of new work, particularly group dances. The course is comprised of practical studio work and will culminate in a public showing of choreography.

COURSE OBJECTIVES
At the successful completion of this course, students should be able to demonstrate proficiency in the following:
1. the ability to articulate advanced choreographic theory and practice
2. the integration of such practices through longer and more varied compositional studies
3. the ability to choose, edit, and explore different musical styles as appropriate for dance choreography
4. improvement and greater understanding of personal styles, strengths, and weaknesses
5. the ability to direct and work with peers
6. the ability to synthesize course content into a final showing of multiple choreographic works

METHODS
Course content will be explored through assigned readings, class discussion, journaling, and movement studies. Working alone and with peers are essential components of this class.

ATTENDANCE POLICY
Choreography is a skill that must be practiced, and cannot be learned solely through reading. Group work inherent in such a class dictates the necessity for all students to be present. It is therefore imperative that all students
attend class on a regular basis. Students are allowed three absences (for any reason); additional absences may result in ½ letter grade reduction per additional absence.

* It is important to remember that while attending classes is an important component of your academic career, it is equally important to minimize the spread of illness. If you are ill, please use discretion when deciding whether or not to attend class. If you have a fever or are contagious, you should limit contact with those around you. Any concerns that you may have about absences due to serious illness should be addressed to your physician; you should also contact the professor. In the case of serious illness on behalf of the professor, alternative arrangements for dissemination of course material may be made.

CLASS REQUIREMENTS
1. Students are expected to be on time. Students who are chronically late will have their participation grade affected. You must also attend class in proper attire (sports bra or leotard, tights, or yoga-type pants, and hair secured away from the face). No booty shorts please! Classroom exercises will help you prepare to engage in physical activity. Any student that wishes additional time for warm-up may do so on their own before class begins.

2. Maintenance of a choreographic studies journal is required of all students. These journals will be based upon class readings, discussions, and movement assignments. Journals will be turned in every three weeks.

3. Completion of all assigned movement studies (including group participation) is required. If a student is absent on a scheduled showing day, then the student MUST be prepared to show on the following class day. If there is difficulty in completing an assignment please speak to the instructor BEFORE the assignment is due.

4. Students will attend a professional dance concert and write a critical review of the performance. Reviews must include ticket stub and program/playbill and be submitted NO LATER THAN two weeks after the event. Details of this assignment will be available through OAKS. All concert reviews are due by Dec. 8.

5. Students will attend one School of the Arts events: a play, museum/exhibit, music concert, or other arts-related event and write a critical review. Reviews must include some evidence of attendance and be submitted NO LATER THAN two weeks after the event. Details of this assignment will be available through OAKS. This assignment is due by October 30.

6. Students will participate in a final showing of choreographic works, scheduled for the college mandated exam time (Friday, December 11 from 9-11am).
ACADEMIC MISCONDUCT
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments, as well as presenting someone else's choreographic work as your own. Academic misconduct of any kind will not be tolerated in this class.

ADA STATEMENT
Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

EVALUATION
Class work (includes participation, personal growth and effort, peer work and improvement): 50%
Journals: 20%
Dance review: 10%
Arts event review: 10%
Final performance (choreographic work will be the majority of this grade, but willingness to work with peers and performance quality will also be considered): 10%

Students will receive bi-monthly progress assessments (more often as needed) so that they are aware of their performance throughout the semester.

An important note about grading in choreography classes: Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will receive an “A” because they are present in class. The following examples of student work should help in understanding how class work and choreographic studies are typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared, properly dressed and ready to present any previously given assignments. This student takes initiative and is responsible for getting assignments from peers when unable to attend class. In addition, the “A” student has a positive attitude, provides thoughtful comments about others’ work, and is receptive to improving his/her work as an artist. This student consistently takes risks and demonstrates passion for exploring movement. His/her work is exemplary and demonstrates a clear understanding of the assignments.

B (+/-) students almost always arrives to class on time, physically and mentally prepared, properly dressed and ready to present previously given assignments. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack a substantial movement vocabulary. This
student is still a thoughtful contributor of classroom discussion and energy, and takes initiative towards personal improvement.

C (+/-) students are frequently late or absent; they may come to class without proper attire or unprepared with given assignments. While this student may not purposefully be a negative presence in the class, he/she does not contribute to class discussion or a supportive environment. This student is usually unfocused and is more interested in the easiest way to complete an assignment, rather than personal and artistic growth. Although this student may demonstrate understanding of assignments, the lack of personal exploration and preparation contribute to the grade.

D/F students are usually late and unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others, and are usually interested in doing the least amount of work possible. In addition, they demonstrate a lack of understanding the basic concepts presented in class. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

**GRADING SCALE**

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<td>77-79%</td>
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**IMPORTANT DATES**

- Sept. 11: journals due
- Sept. 18: independent work day
- Oct. 9: journals due; duet showings
- Oct. 12: Fall Break (no class)
- Oct. 30: Arts review due
- Nov. 11: journals due
- Nov. 25 & 27: Thanksgiving Break (no class)
- Dec. 7: last class
- Dec. 8: dance performance paper due; journals due by 5pm
- Dec. 11: showings of final projects (9-11 am)
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 337: Modern Dance Technique II
   Number of Credits: 2      Total hrs/week: 3
   Lecture: ☐  Lab: ☑ Recitation: ☐  Seminar: ☐

   For Independent study courses:
   Research: ☐  Field experience: ☐
   Clinical Practice: ☐  Internship: ☐
   Practicum: ☐  Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Spring 2012

4. Catalog Description (please limit to 50 words):
   A continuation of DANC 237. The second level of a technique course in modern dance technique designed for the dance major, this course explores different styles of classical modern dance with an emphasis on correct alignment and refinement of technique through practical application of course material.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator
Proposal for a New Course

of this course.

b) Please explain overlap with any existing courses.
This course is designed as the second modern technique course within a
sequential curriculum and serves to build a foundation for advanced studies in
modern dance.

8. Prerequisites (or other restrictions):
Grade of C+ or higher in DANC 237 or permission of instructor; may be repeated once
for credit

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
This course is designed as an intermediate-advanced level technique course for college
dance majors. At the successful completion of this course, the student will demonstrate a
proficient level of acquisition and comprehension of the following:
• Knowledge of the concepts, terminology, and techniques of modern dance.
• Physical understanding of correct body alignment and placement as it relates
to modern dance.
• Physical understanding of continuity in movement with regard to upper and
lower body halves.
• Physical understanding of the concept of center of gravity and its application
to weight shifts and locomotor movements.
• Sense of internal and external body focus.
• The ability to learn and retain movement sequences.
• The ability to connect separate movements into integrated whole.
• Understanding of how to achieve greater clarity and range in movement and
performance with regard to the following areas: spatial awareness, definition of
line and form, movement quality, physical and emotional dynamics, rhythmical
acuity/musicality, and physical development of strength, flexibility and endurance.
• Understanding of the discipline, motivation and concentration requisite to
becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

b) How does the course support the mission statement of the department and the organizing
principles of the major?
This course supports both the School of the Arts and Department of Theatre's
mission statements by developing dance artists within a liberal arts setting.
Furthermore, this course provides a "meaningful experience in the foundation
skills" as stated in the Theatre Department's mission statement. This course
supports the organizing principles of the dance major through its technical
training/education, the fostering of analytical growth, and the promotion of self-
development.
Proposal for a New Course

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major? This course is designed to enhance the middle of the curriculum for the performance track student, and the end of the curriculum for those in the general dance studies track. It is built upon the foundations learned in DANC 237, and serves as a gateway to more advanced studies in modern dance technique.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

n/a

11. Method of teaching:
Since this is a dance technique course, students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, written work, and videotaping and critique.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
As the dance major is implemented and progresses, there will be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
- each fall: [ ]
- each spring: [ ]
- every two years: [ ]
- every three years: [ ]
- other [ Explain]: [ ]

13. Requirements for additional resources made necessary by this course:

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

a) Staff:
   please see major proposal

b) Budget:
   please see major proposal

c) Library:
   none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes    ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course within the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
   see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:


Date: __________________________

17. Signature of Dean of School:


Date: __________________________

18. Signature of Provost:


Date: __________________________

19. Signature of Curriculum Committee Chair


Date: __________________________

20. Signature of Faculty Senate Secretary:


Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
College of Charleston  
Department of Theatre  
Spring 2012

DANC 337: Modern Dance Technique II (2 credits)  
Date/Time/Location

Instructor:  
Office:  
Phone:  
Email:  
Office Hours:

REQUIRED TEXT  

COURSE DESCRIPTION  
A continuation of DANC 237. The second level of a technique course in modern dance technique designed for the dance major, this course explores different styles of classical modern dance with an emphasis on correct alignment and refinement of technique through practical application of course material.

COURSE OBJECTIVES  
This course is designed as an intermediate-advanced level technique course for college dance majors. At the successful completion of this course, the student will demonstrate a proficient level of acquisition and comprehension of the following:

- Knowledge of the concepts, terminology, and techniques of modern dance.
- Physical understanding of correct body alignment and placement as it relates to modern dance.
- Physical understanding of continuity in movement with regard to upper and lower body halves.
- Physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
- Sense of internal and external body focus.
- The ability to learn and retain movement sequences.
- The ability to connect separate movements into integrated whole.
- Understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmic acuity/musicality, and physical development of strength, flexibility and endurance.
- Understanding of the discipline, motivation and concentration requisite to becoming a performer.
- The ability to understand and apply corrections.
- The ability to employ self-evaluation skills.

METHOD  
Since this is a dance technique course, the students learn through practical experience of modern dance technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique.  
Dance training is a physical endeavor, and it is often pedagogically necessary for the
instructor to physically manipulate students’ bodies in order to effectively correct alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

**CLASS REQUIREMENTS**
Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up.

*After 3 absences (excused or unexcused), each subsequent absence may lower the final grade by ½ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.*

Cases of prolonged absences due to illness or injury will be handled on an individual basis, and disposition of these cases will be at the instructor’s discretion. Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Those students that observe class are expected to take notes and turn them in at the end of the class period. Everyone should be ready to begin class on time. Class begins at the scheduled time; it is **not** when you walk through the door, make one more phone call, go get dressed, etc.

*Practical Exams:* Students are formally examined on the execution of selected aspects of modern dance technique appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

  - Mid-term: DATE (in-class critique during the following class)
  - Final: DATE (critique during scheduled final exam period)

*Journals:* Students will be given simple assignments based on the text that will encourage personal reflection. These are to be completed throughout the semester. The goal of journaling is to create a more reflective performing artist- a thinking dancer.
Journals will be submitted electronically via OAKS. Details will be given in class and a complete schedule of assignments is available on OAKS.

*Concert Review:* Students are expected to attend the main stage dance concert (DATES) and develop a critical, creative response. Responses are presented to the class on DATE. Details of the assignment will be discussed in class and provided on OAKS.

*Proper Attire:* Students are expected to dress appropriately for the study of modern technique. This means that women should wear leotards or sports bras, black tights or fitted dance pants (no booty shorts); men should wear tight fitting shirts, and either dance pants or sweats. Nylon jogging pants are not acceptable. Please no baggy clothes that obstruct the view of the body. Because of the nature of the technical work, it is highly recommended that dancers wear pants long enough to cover their knees. Bare feet are also required. If the room is cool, socks may be worn for warm-up only, but must be removed for any across the floor work. Hair must be secured neatly away from the face and neck (ponytails preferred). For the safety of everyone, no large/dangling jewelry is allowed.
EVALUATION

An important note about grading in a dance technique class: Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always come to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

GRADES:
Daily classwork (includes attendance, work ethic, attitude, improvement, ability to apply corrections and technical skill acquisition): 60%

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GRADING SCALE:

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Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: **DANC 351: Dance Pedagogy and Practice**
   Number of Credits: 3  Total hrs/week: 3
   Lecture: ☒  Lab: ☐  Recitation: ☐  Seminar: ☐

   For Independent study courses:
   Research: ☐  Field experience: ☐
   Clinical Practice: ☐  Internship: ☐
   Practicum: ☐  Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2013

4. Catalog Description (please limit to 50 words):
   Theoretical study and practical application of dance instruction, including teaching methods, lesson plans, observation, and teaching. The course emphasizes educational dance instruction designed for children, youth, and adults. Students will be required to view dance education practices with analysis and criticism.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   While the Education department teaches several methods courses geared
Proposal for a New Course
towards the aspiring K-12 practitioner, DANC 351 focuses on the unique experiences that comprise dance teaching in both public schools and private studios.

b) Please explain overlap with any existing courses.
none

8. Prerequisites (or other restrictions):
   Junior or senior dance major

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      At the successful completion of this course, students will be able to:
      • Delineate the importance of skill development in the pedagogical process
      • Identify and analyze various teaching methods through practice, observation, and critique
      • Recognize and communicate the role of the teacher in a variety of dance classroom situations
      • Identify and execute appropriate and meaningful class content for adults, youth, and children
      • Construct clear and meaningful lesson plans for variety of dance genres
      • Recognize and articulate the National Standards for Dance in K-12 Education
      • Identify and implement various coping mechanisms for dealing with difficult teaching situations
      • Communicate effectively with parents and professionals
      • Analyze and appreciate the business relations in private studio operation

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      This course supports the mission statements of SOTA, the Department of Theatre and the dance major through the development of artists, scholars, and leaders within a liberal arts setting. Furthermore, this course encourages holistic understanding and prepares students for further graduate study, teaching opportunities, or other employment in the diverse field of dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    This course is designed to be completed near the end of one's studies in the dance major. Other courses, such as dance technique, kinesiology, and history inevitably interweave with the information provided in Dance Pedagogy and Practice. Although this course is an elective, those that express interest in teaching dance will be highly encouraged to enroll in this class either for adequate preparation for graduate study in teaching (M.A.T.) or for practical
Proposal for a New Course

experience in dance pedagogy.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
n/a

11. Method of teaching:
This course is designed to be a combination of lecture and lab/practical experience. Students will have opportunities for student teaching and peer observation as a result of this course.

12.  
   a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

   b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   This course will be offered on an every other-year cycle and is not expected to dramatically impact teaching loads. In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

   c) Frequency of offering:
      each fall: □
      each spring: □
      every two years: ☒
      every three years: □
      other □ (Explain):

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      please see major proposal

   b) Budget:

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

please see major proposal

c) Library:
please see major proposal

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is an elective course in the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

see attached syllabus
Proposition for a New Course

16. Signature of Department Chair or Program Director:

Date: ______________________________

17. Signature of Dean of School:

Date: ______________________________

18. Signature of Provost:

Date: ______________________________

19. Signature of Curriculum Committee Chair

Date: ______________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: ______________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 351: Pedagogical Methods and Practice
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

Course Description
Theoretical study and practical application of dance instruction, including teaching methods, lesson plans, observation, and teaching. The course emphasizes educational dance instruction designed for children, youth, and adults. Students will be required to view dance education practices with analysis and criticism.

Required Texts


Student Learning Outcomes
At the successful completion of this course, students will be able to:
- Delineate the importance of skill development in the pedagogical process
- Identify and analyze various teaching methods through practice, observation, and critique
- Recognize and communicate the role of the teacher in a variety of dance classroom situations
- Identify and execute appropriate and meaningful class content for adults, youth, and children
- Construct clear and meaningful lesson plans for variety of dance genres
- Recognize and articulate the National Standards for Dance in K-12 Education
- Identify and implement various coping mechanisms for dealing with difficult teaching situations
- Communicate effectively with parents and professionals
- Analyze and appreciate the business relations in private studio operation
Methodology
Students enrolled in DANC 351 will be required to examine the art of teaching dance from both a philosophical and practical perspective. Classes will consist of lectures, demonstrations, classroom scenarios, individual and group feedback, group discussions, and the observation of selected videos. Additionally, students are expected to complete assigned readings and other assignments outside of the classroom.

Library and Writing Center
Clear communication is a must for all artists. It is therefore expected that students be able to write at a proficient level, and be knowledgeable about the subject matter. Library and writing center resources are available, and their use is encouraged as needed.

Academic Misconduct
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments. Academic misconduct of any kind will not be tolerated in this class.

ADA Statement
Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104. Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

Course Requirements
1. All students are expected to attend class regularly, as this is where the bulk of information is learned. Appropriate dance attire should be worn on designated classroom simulation days. “Appropriate attire” should be interpreted as leotard and dance pants or tights, hair secured off face and neck, and relevant footwear. Students are allowed three absences; after that instructor may deduct ½ letter grade per absence. The absences should be used for emergencies only, including those of a private or family nature.
2. Students must keep up with assigned readings. Pop quizzes may be given periodically to evaluate the students’ grasp of the assigned material.
3. Article reviews are due each Friday. These reviews must be typed in a 12-point font. Articles for review will be available through the instructor. These reviews will be discussed further on the first day of class.
4. Students will be observed in the role of teacher (or student teacher). For students that are already employed as dance teachers at a private studio, daycare, etc., teacher observation of these classes may be
5. There will be a final project for this course, to be presented during the final exam time, Wednesday, May 9th from 2:30-4:30 pm. This will be based on a personal reflection emanating out of course content. Details about this project will be discussed in class.

6. Finally, students are expected to keep up with other assignments, such as the formulation and critiquing of lesson plans. All lesson plans should be typed. All assignments, handouts and other supporting materials should then be kept in a 2” binder and turned in at the conclusion of the semester.

**Evaluation**

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<td>Article Reviews</td>
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<td>Lesson Plans</td>
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<td>Teaching Labs</td>
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<tr>
<td>Final Project</td>
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**Grading Scale**

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<td>B</td>
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<td>Below 60</td>
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</table>
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLain Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 385: Classical Ballet Technique II
   Number of Credits: 2    Total hrs/week: 3
   Lecture: □ Lab: □ Recitation: □ Seminar: □
   For Independent study courses:
   Research: □   Field experience: □
   Clinical Practice: □   Internship: □
   Practicum: □   Independent Course Work: □

3. Semester and year when course will first be offered:
   Spring 2012

4. Catalog Description (please limit to 50 words):
   A continuation of DANC 285. The second level of a technique course in classical ballet with an emphasis on the awareness and efficiency of body movement for effective expression as a performing artist. Emphasis on practical application of concepts, including barre and center work.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: □
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator of this course.

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

course.

b) Please explain overlap with any existing courses.
This course is designed as the second level of ballet technique within a sequential curriculum and serves to build a foundation for advanced studies in classical ballet.

8. Prerequisites (or other restrictions):
Grade of C+ or higher in DANC 285 or permission of instructor; may be repeated one time for credit

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?
This course is designed as an intermediate-advanced level technique course for college dance majors. At the successful completion of this course, the student will demonstrate a proficient level of acquisition and comprehension of the following:
• Knowledge of the concepts, terminology, and techniques of classical ballet.
• Evidence of a physical understanding of correct body alignment and placement as it relates to classical ballet.
• Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
• Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
• A sense of internal and external body focus.
• The ability to learn and retain longer and more complex movement sequences.
• The ability to connect separate movements into integrated whole.
• Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

b) How does the course support the mission statement of the department and the organizing principles of the major?
This course supports both the School of the Arts and Department of Theatre’s mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides a "meaningful experience in the foundation skills" as stated in the Theatre Department’s mission statement. This course
Proposal for a New Course

supports the organizing principles of the dance major through its technical training/education, the fostering of analytical growth, and the promotion of self-development.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
   This course is designed to enhance the middle of the curriculum for the performance track student, and the end of the curriculum for those in the general dance studies track. It is built upon the foundations learned in DANC 285, and serves as a gateway to more advanced studies in ballet technique.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
   n/a

11. Method of teaching:
   Since this is a dance technique course, students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, written work, and videotaping and critique.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   As the dance major is implemented and progresses, there will be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs. Overall, there will be less sections on non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
   each fall: □  each spring: □
   every two years: □  every three years: □
   other □ (Explain): every semester

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

13. Requirements for additional resources made necessary by this course:

   a) Staff:
       please see major proposal

   b) Budget:
       please see major proposal

   c) Library:
       none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
       This is a required course within the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

     see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: ____________________________

17. Signature of Dean of School:

Date: ____________________________

18. Signature of Provost:

Date: ____________________________

19. Signature of Curriculum Committee Chair

Date: ____________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: ____________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 385: Classical Ballet Technique II (2 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

REQUIRED TEXT

COURSE DESCRIPTION
A continuation of DANC 285. The second level of a technique course in classical ballet with an emphasis on the awareness and efficiency of body movement for effective expression as a performing artist. Emphasis on practical application of concepts, including barre and center work.

COURSE OBJECTIVES
This course is designed as an intermediate-advanced level technique course for college dance majors. At the successful completion of this course, the student will demonstrate a proficient level of acquisition and comprehension of the following:
• Knowledge of the concepts, terminology, and techniques of classical ballet.
• Evidence of a physical understanding of correct body alignment and placement as it relates to classical ballet.
• Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
• Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
• A sense of internal and external body focus.
• The ability to learn and retain longer and more complex movement sequences.
• The ability to connect separate movements into integrated whole.
• Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

METHOD
Since this is a dance technique course, the students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique. Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct alignment and movement.
mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

**CLASS REQUIREMENTS**

Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up. **After 3 absences (excused or unexcused), each subsequent absence may lower the final grade by ½ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.**

Cases of prolonged absences due to illness or injury will be handled on an individual basis, and disposition of these cases will be at the instructor's discretion. Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Those students that are observing class are expected to take notes and turn them in at the end of the class period. Everyone should be ready to begin class on time. Class begins at the scheduled time; it is **not** when you walk through the door, make one more phone call, go get dressed, etc.

**Practical Exams:** Students are formally examined on the execution of selected aspects of classical ballet techniques appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

- Mid-term – Tues., 3/2 (in-class critique on Thurs., 3/4)
- Final - movement exam: Tues., 4/20 (in-class critique on Thurs., 4/22)

**Concert Response:** Students are expected to attend the main stage dance concert (March 20-22) and develop a creative response. Responses are due March 25. Details of the assignment will be provided at an appropriate time in the semester.

**Writing Assignments:** These assignments will emanate from the required text and serve as personal reflections related to the integration of the text to work done in the classroom. A schedule of due dates and details about each assignment are available on OAKS.

**Proper Attire:** Students are expected to dress appropriately for the study of classical ballet technique. This means that women should wear leotards and either black or pink tights and pink ballet shoes; men should wear tight fitting shirts, and either dance pants or tights and black ballet shoes. Skirts or other fitted garment are allowed over dance attire, but please no baggy clothes that obstruct the view of the body. Hair must be secured neatly away from the face and neck (no long ponytails). For the safety of everyone, no large/dangling jewelry is allowed.

**EVALUATION**

**An important note about grading in a dance technique class:** Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her
dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always comes to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

**GRADES:**
Daily classwork (includes attendance, work ethic, attitude, improvement, ability to apply corrections and technical skill acquisition): 60%

- Written assignments: 10%
- Concert response: 10%
- Mid-term exam: 10%
- Final exam: 10%

**GRADING SCALE:**

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<th>90-92</th>
<th>87-89</th>
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<td>B+</td>
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<td>C+</td>
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<tr>
<td>A-</td>
<td>70-72</td>
<td>C</td>
<td>67-69</td>
<td>60-66</td>
<td>Below 60</td>
<td></td>
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</table>
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 421: Applied Kinesiology for Dance
   Number of Credits: 3  Total hrs/week: 3
   
   Lecture: ☑  Lab: ☐  Recitation: ☐  Seminar: ☐
   For Independent study courses:
   Research: ☐  Field experience: ☐
   Clinical Practice: ☐  Internship: ☐
   Practicum: ☐  Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Spring 2012

4. Catalog Description (please limit to 50 words):
   An analytical study of the mechanical, physiological, and anatomical principles of movement and specific dance techniques. The course emphasizes the function of the body in movement, the structure of the body in movement, and how dance affects these two areas. Movement analysis and dance injuries will be studied.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   While Physical Education could originate a course in kinesiology, this course

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

focuses on the specific physical and physiological requirements of the dancer. The use of turn-out is unique to dance and encourages special consideration in the development and pedagogical practices of the course content.

b) Please explain overlap with any existing courses.
   n/a

8. Prerequisites (or other restrictions):
   This class is not open to freshmen. Enrollment preference given to dance majors.

9. Rationale/justification for course (consider the following issues):

   a) What are the goals and objectives of the course?
      Through class discussions and outside assignments, students will explore movement through a variety of ways. By the conclusion of this course, students should:
      1. articulate a basic understanding of their own bodies, strengths, and weaknesses/ limitations and the connotations of such
      2. articulate the difference between structural and habitual limitations and how to utilize the body in the most efficient manner
      3. develop a positive, critical eye for evaluating others as a means of information gathering and exchange
      4. delineate an understanding of the skeletal and muscular systems
      5. express the ability to understand of the role of gravity
      6. synthesize objectives #4 & 5 in movement analysis
      7. articulate a deeper knowledge of the general and specific demands of dance
      8. express knowledge of common dance related injuries, their prevention, and treatment

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      This course supports the School of the Arts, Department of Theatre, and dance major’s mission statements by offering theoretical courses that stimulate critical thinking and intellectual growth within a liberal arts setting. This course also supports the organizing principles of the dance major by fostering critical thinking and examination of theory, guiding the intellectual journey of the student as both an artist and as a member of a greater cultural community, and by preparing students for further (graduate) study in dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    Designed to be taken after the first year of the curriculum, this course will aid dancers in greater understanding of their bodies, injury prevention and treatment, and pedagogical practices.
Proposal for a New Course

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
   This course links with the sciences, particularly in athletic training and physical education. It supports the liberal arts tradition by combining various methods of research, scholarship, and academic inquiry traditionally employed by the sciences. It also connects a scientific understanding of the body to best pedagogical practices in dance training.

11. Method of teaching:
   This course is primarily lecture-based, with several opportunities for students to engage in the practical application of knowledge both in and outside of the classroom. In addition, students will be working with physical manipulatives.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

       b) Address potential shifts in staffing of the department as it relates to the offering of this course:
       In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

       c) Frequency of offering:
          each fall: [ ]    each spring: [ ]
          every two years: [x]    every three years: [x]
          other [ ] (Explain): [ ]

13. Requirements for additional resources made necessary by this course:

       a) Staff:
          please see major proposal

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

b) Budget:
   Purchase of human skeleton (model)- $500

c) Library:
   please see major proposal

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

__________________________________________

Date: ______________________________

17. Signature of Dean of School:

__________________________________________

Date: ______________________________

18. Signature of Provost:

__________________________________________

Date: ______________________________

19. Signature of Curriculum Committee Chair

__________________________________________

Date: ______________________________

20. Signature of Faculty Senate Secretary:

__________________________________________

Date Approved by Senate: ______________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 421: Applied Kinesiology for Dance (3 credits)

Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

Course Description
An analytical study of the mechanical, physiological, and anatomical principles of movement and specific dance techniques. The course emphasizes the function of the body in movement, the structure of the body in movement, and how dance affects these two areas. Movement analysis and dance injuries will be studied.

Required Texts

Student Learning Outcomes
Through class discussions and outside assignments, students will explore movement through a variety of ways. By the conclusion of this course, students should:
1. articulate a basic understanding of their own bodies, strengths, and weaknesses/limitations and the connotations of such
2. articulate the difference between structural and habitual limitations and how to utilize the body in the most efficient manner
3. develop a positive, critical eye for evaluating others as a means of information gathering and exchange
4. delineate an understanding of the skeletal and muscular systems
5. express the ability to understand of the role of gravity
6. synthesize objectives #4 & 5 in movement analysis
7. articulate a deeper knowledge of the general and specific demands of dance
8. express knowledge of common dance related injuries, their prevention, and treatment

Requirements
1. Completion of quizzes at the beginning of selected classes on the prior assigned readings and reviewed concepts. Quizzes are not allowed to be made-up; therefore, if you do not come to class, you do not take the quiz. All students will be able to drop their lowest quiz grade at the end of the semester.
2. Completion of two regular exams.
3. Completion of two position/movement analysis papers.
4. Completion of final exam.
5. Class attendance is required, as most information that is relevant to your tests will be discussed in class. Students that miss class are expected to get notes from fellow students, not from the instructor. Students are allowed three absences from class throughout the semester. Additional absences may result in ½ letter grade deduction per absence.
ADA Statement
Students with a documented disability who wish to request course accommodations should contact the SNAP Services Office, located in Lightsey Center, room 104. Students that require such accommodations in class should inform the instructor at the beginning of the semester to ensure academic success.

Written Exams and Assignments
Exam 1: Thursday, Feb. 5
Movement Analysis Paper 1: Thursday, Feb. 26
Exam 2: Thursday, March 19
Movement Analysis Paper 2: Tuesday, April 7
Prescription plan: Thursday, April 23
Final exam: Tuesday, May 5, 12:00 pm

Evaluation
Students will be evaluated on individual progress, retention and application of material and concepts. Quality of work will also affect your final grade.

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<td>Quizzes</td>
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<td>Final exam</td>
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Grading Scale

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Academic Misconduct Policy
Academic misconduct is defined as follows:
- cheating, plagiarism, falsification of records, unauthorized possession of examinations,
- intimidation, and any and all other activities that may improperly affect the evaluation of a student's academic performance or achievement; assisting others in any such act or attempts to engage in such acts.

Academic misconduct of any kind will not be tolerated in this class.
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person: Gretchen McLaine  Email address: mclaineg@cofc.edu Phone: 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 422: Body Conditioning and Somatics
   Number of Credits: 2  Total hrs/week: 3
   Lecture: ☑  Lab: ☑  Recitation: ☐  Seminar: ☐

   For Independent study courses:
   Research: ☐  Field experience: ☐
   Clinical Practice: ☐  Internship: ☐
   Practicum: ☐  Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Spring 2013

4. Catalog Description (please limit to 50 words):
   Emphasizes the development and implementation of training programs for dancers. All aspects of fitness and physical activity, including strength, endurance, flexibility, and nutrition will be addressed. Sound principles and approaches to the development of appropriate fitness levels for dance will be explored through movement sessions, lectures, and individualized programming.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

No other department on campus would serve as a logical originator of this course.

b) Please explain overlap with any existing courses.

n/a

8. Prerequisites (or other restrictions):

none; enrollment preference given to declared dance majors

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?

At the completion of this course, students will demonstrate the following competencies:

1. Understanding of a basic knowledge of the human muscular system
2. Knowledge of the effects of exercise on the body
3. Understanding the importance of the development of physical skills and their necessity in dance
4. Acquisition of the knowledge to design an individualized fitness program that includes a variety of exercises for strength, endurance, and flexibility
5. Understanding of the fundamentals of nutrition and its effect on human performance
6. Knowledge to prevent and rehabilitate common dance injuries and misalignments

In addition, this class will enable students to learn about the care of their bodies, enjoy exercising, and will provide a minimum of one cardiovascular session per week.

b) How does the course support the mission statement of the department and the organizing principles of the major?

This course supports both the School of the Arts and Department of Theatre's mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides a "meaningful experience in the foundation skills" as stated in the Theatre Department’s mission statement. This course supports the organizing principles of the dance major as it an elective choice which students may take to better understand the demands of the body in dance field.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?

This elective course is designed to be taken at any point in the curriculum. It will enhance the knowledge and skills learned in technique courses and is applicable in all dance genres, kinesiology, and general healthful living.

b) For courses used by non-majors, how does the course support the liberal arts tradition
Proposal for a New Course

including linkages with other disciplines:
For non-majors taking this course, it will provide a greater understanding of the physical conditioning and discipline necessary to maintain a healthful body within the professional dance field. Strategies used in this class may be applied to various components of a healthy lifestyle.

11. Method of teaching:
This course will be part lecture, part lab that will include physical movement sessions.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
- each fall: ☐
- every two years: ☒
- each spring: ☐
- every three years: ☐
- other ☐ (Explain):

13. Requirements for additional resources made necessary by this course:

a) Staff:
   please see major proposal

b) Budget:
   please see major proposal

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

c) Library:
   none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
a) ☒ yes   ☐ no

b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
   This is an elective course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
   see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

______________________________________________________________

Date: __________________________

17. Signature of Dean of School:

______________________________________________________________

Date: __________________________

18. Signature of Provost:

______________________________________________________________

Date: __________________________

19. Signature of Curriculum Committee Chair

______________________________________________________________

Date: __________________________

20. Signature of Faculty Senate Secretary:

______________________________________________________________

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 422: Body Conditioning and Somatics (2 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

Required Text

Course Description
This course emphasizes the development and implementation of training programs for dancers. All aspects of fitness and physical activity, including strength, endurance, flexibility, and nutrition will be addressed. Sound principles and approaches to the development of appropriate fitness levels for dance will be explored through movement sessions, lectures, and individualized programming.

Course Objectives
At the completion of this course, students will demonstrate the following competencies:
1. Understanding of a basic knowledge of the human muscular system
2. Knowledge of the effects of exercise on the body
3. Understanding the importance of the development of physical skills and their necessity in dance
4. Acquisition of the knowledge to design an individualized fitness program that includes a variety of exercises for strength, endurance, and flexibility
5. Understanding of the fundamentals of nutrition and its effect on human performance
6. Knowledge to prevent and rehabilitate common dance injuries and misalignments

In addition, this class will enable students to learn about the care of their bodies, enjoy exercising, and will provide a minimum of one cardiovascular session per week.

Library and Writing Center
Clear communication is a must for all artists. It is therefore expected that students be able to write at a proficient level, and be knowledgeable about the subject matter. Library and Writing Center resources are available, and their use is encouraged as needed.
Course Requirements

1. All students are expected to attend class regularly, as this is where the bulk of information is learned. Students are expected to attend every class, except in the case of serious illness.
2. Due to the nature of this course and the inability to duplicate actual classroom experience, absences cannot be made up. **Students are allowed THREE absences; after that the instructor may deduct \( \frac{1}{2} \) letter grade per absence.** The absences should be used for emergencies only, including those of a private or family nature.
3. All students are expected to be on time, and stay for the entire duration of the class period. Any student that is more than 5 minutes late must observe and take notes. Any observation will count as \( \frac{1}{2} \) absence.
4. Appropriate dance attire should be worn, with hair secured off the face and no large jewelry. No baggy clothing. Due to weather considerations, layers of clothing are encouraged.
5. Sneakers are required. Since they must have adequate arch support and lateral stability, dance sneakers are not recommended.
6. Therabands (appropriate strength) and a pair of hand weights are also required. Hand weights should be 3-5 pounds each, and are available at most discount stores.
7. Always bring your tennis shoes, therabands, and hand weights to every class.
8. It is suggested that you bring a bottle of water in a secure container. Only bottles that are secure are permitted in the dance studio.
9. There will be a final paper for this course, to be presented during the final exam time. Details about these projects will be discussed further in class.

Evaluation
Class work: 70%
Article Reviews: 10%
Written Assignments: 10%
Final Paper: 10%

Grading Scale

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<th>Percentage</th>
<th>Description</th>
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Important Dates: TBA
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 437: Modern Dance Technique III
   Number of Credits: 2   Total hrs/week: 3
   Lecture: □ Lab: □ Recitation: □ Seminar: □

   For Independent study courses:
   Research: □ Field experience: □
   Clinical Practice: □ Internship: □
   Practicum: □ Independent Course Work: □

3. Semester and year when course will first be offered:
   Fall 2012

4. Catalog Description (please limit to 50 words):
   Advanced instruction of modern dance technique with an exploration of space, time and weight. A conscious approach towards movement understanding and performance will be emphasized. Emphasis on warm-up, center work and locomotor phrases with a concentration on advanced technical proficiency.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: □
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator
Proposal for a New Course

of this course.

b) Please explain overlap with any existing courses.

n/a

8. Prerequisites (or other restrictions):

Open to performance track students only or permission of instructor; may be repeated once for credit

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?

This course is designed as an advanced level technique course for college dance majors within the performance concentration. At the successful completion of this course, the student will demonstrate high-level proficiency of the following:

• Knowledge of the concepts, terminology, and techniques of modern dance.
• Evidence of an advanced physical understanding of correct body alignment and placement as it relates to modern dance.
• Evidence of an advanced physical understanding of continuity in movement with regard to upper and lower body halves. (Coordination)
• Evidence of an advanced physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
• A heightened awareness of internal and external body focus.
• The ability to learn and retain longer movement sequences.
• The ability to connect separate movements into integrated whole. (Flow)
• An understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Demonstration of the commitment, discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

b) How does the course support the mission statement of the department and the organizing principles of the major?

This course supports both the School of the Arts and Department of Theatre’s mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides a "meaningful experience in the foundation skills" as stated in the Theatre Department's mission statement. This course supports the organizing principles of the dance major through its technical training/education, the fostering of analytical growth, and the promotion of self-development.
Proposal for a New Course

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
   This is the most advanced level of modern dance technique, designed for the performance concentration within the dance major. The previous classes in modern dance (DANC 237 and 337) serve as foundations for the advanced work required in this course. Successful completion of this course indicates a high level of proficiency in the technique of modern dance.

   b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
   n/a

11. Method of teaching:
   Since this is a dance technique course, the students learn through practical experience of modern dance technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique.
   Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

   b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is
Proposal for a New Course

13. Requirements for additional resources made necessary by this course:

a) Staff:
   please see major proposal for additional information

b) Budget:
   please see major proposal for additional information

c) Library:
   n/a

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) □ yes   □ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course for the performance track of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
   see attached syllabus

This form was approved by FCC on 8/17/2010 and replaces all others.  

p. 4
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: ______________________

17. Signature of Dean of School:

Date: ______________________

18. Signature of Provost:

Date: ______________________

19. Signature of Curriculum Committee Chair

Date: ______________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: ______________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 437: Modern Dance Technique III (2 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

REQUIRED TEXT

COURSE DESCRIPTION
Advanced instruction of modern dance technique with an exploration of space, time and weight. A conscious approach towards movement understanding and performance will be emphasized. Emphasis on warm-up, center work and locomotor phrases with a concentration on advanced technical proficiency.

COURSE OBJECTIVES
This course is designed as an advanced level technique course for college dance majors within the performance concentration. At the successful completion of this course, the student will demonstrate high-level proficiency of the following:

- Knowledge of the concepts, terminology, and techniques of modern dance.
- Evidence of an advanced physical understanding of correct body alignment and placement as it relates to modern dance.
- Evidence of an advanced physical understanding of continuity in movement with regard to upper and lower body halves. (Coordination)
- Evidence of an advanced physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
- A heightened awareness of internal and external body focus.
- The ability to learn and retain longer movement sequences.
- The ability to connect separate movements into integrated whole. (Flow)
- An understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Demonstration of the commitment, discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

METHOD
Since this is a dance technique course, the students learn through practical experience of modern dance technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique.
Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

CLASS REQUIREMENTS
Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up.

After 3 absences (excused or unexcused), each subsequent absence may lower the final grade by $\frac{1}{2}$ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.

Cases of prolonged absences due to illness or injury will handled on an individual basis, and disposition of these cases will be at the instructor's discretion.
Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Those students that observe class are expected to take notes and turn them in at the end of the class period. Everyone should be ready to begin class on time. Class begins at the scheduled time; it is not when you walk through the door, make one more phone call, go get dressed, etc.

Practical Exams: Students are formally examined on the execution of selected aspects of modern dance technique appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

Mid-term: DATE (in-class critique on DATE)
Final: DATE (critique during scheduled final exam period)

Concert Response: Students are expected to attend the main stage dance concert (March 20-22) and develop a creative response. Responses are due
March 25. Details of the assignment will be provided at an appropriate time in the semester.

**Written Assignments:** Students are expected to keep up with assigned readings and submit writings as scheduled (see OAKS for detailed schedule of assignments). The goal of an artist is effective communication. These writings should not only reflect the intellectual ability of a dance artist, but also proper grammar and writing style. If you need assistance in this, please talk to the instructor AND schedule an appointment with the Writing Center.

**Proper Attire:** Students are expected to dress appropriately for the study of modern technique. This means that women should wear leotards or sports bras, black tights or fitted dance pants (no booty shorts); men should wear tight fitting shirts, and either dance pants or sweats. Nylon jogging pants are not acceptable. Please no baggy clothes that obstruct the view of the body. Because of the nature of the technical work, it is highly recommended that dancers wear pants long enough to cover their knees. Bare feet are also required. If the room is cool, socks may be worn for warm-up only, but must be removed for any across the floor work. Hair must be secured neatly away from the face and neck (ponytails preferred). For the safety of everyone, no large/dangling jewelry is allowed.

**EVALUATION**

*An important note about grading in a dance technique class:* Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always comes to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is
usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!

**GRADES:**
Daily classwork (includes attendance, work ethic, attitude, improvement, ability to apply corrections and technical skill acquisition): 60%

- Written assignments: 10%
- Concert response: 10%
- Mid-term exam: 10%
- Final exam: 10%

**GRADING SCALE:**

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Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLain Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title:DANC 441: Dance Capstone
   Number of Credits: 3   Total hrs/week: 3
   Lecture: □ Lab: □ Recitation: □ Seminar: ☒
   For Independent study courses:
   Research:□ Field experience: □
   Clinical Practice: □ Internship: □
   Practicum: □ Independent Course Work: □

3. Semester and year when course will first be offered:
   Spring 2013

4. Catalog Description (please limit to 50 words):
   This capstone experience is tailored by concentration, individual interest, and career goals. The student is responsible for designing, researching, analyzing, presenting and evaluating an individual dance project as a culminating education experience.
   Prerequisite: senior dance major status.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: □
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would be a logical originator of this

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Proposal for a New Course

course.

b) Please explain overlap with any existing courses.

n/a

8. Prerequisites (or other restrictions):

senior dance major status required

9. Rationale/justification for course (consider the following issues):

a) What are the goals and objectives of the course?

This course is designed to define and reinforce the career goals of the student by successfully exploring and researching a particular area of the dance field in depth.

At the successful completion of this course, the student will demonstrate:
- the ability to research and define several content areas of dance and coordinate and integrate the appropriate content areas with the individually designed dance project
- the ability to design, research, analyze, present and evaluate a Final Dance Project suitable to individual career goals in the field of dance, and to provide oral and written presentations for clarification.
- the ability for critical reasoning and analysis in the search for gainful employment in the dance field

b) How does the course support the mission statement of the department and the organizing principles of the major?

This course supports the School of the Arts, Department of Theatre, and dance major's mission statements by offering theoretical courses that stimulate critical thinking and intellectual growth within a liberal arts setting. This course also supports the organizing principles of the dance major by fostering critical thinking and examination of theory, guiding the intellectual journey of the student as both an artist and as a member of a greater cultural community, and by preparing students for further (graduate) study in dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?

This course should be taken at the end of the major curriculum, and enhances the dance major by providing individual focus to students' career goals as a dance artist/educator. DANC 441 will prepare the student for life beyond graduation.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

n/a

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Proposal for a New Course

11. Method of teaching:
   While a portion of the course will be given in a traditional lecture/discussion format, the bulk of the material will be explored through self-study as guided by the instructor. Students will also share experiences, goals, etc. with each other and discuss these for further critical reflection.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
   In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
   In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
   - each fall: ☐
   - each spring: ☒
   - every two years: ☐
   - every three years: ☐
   - other ☐ (Explain):

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      please see major proposal

   b) Budget:
      please see major proposal

   c) Library:
      n/a

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Proposal for a New Course

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: __________________________

17. Signature of Dean of School:

Date: __________________________

18. Signature of Provost:

Date: __________________________

19. Signature of Curriculum Committee Chair

Date: __________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
College of Charleston
Department of Theatre
Spring 2013

DANC 441: Dance Capstone (3 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

Required Readings
Selected readings will be placed on OAKS or in the Library reserve throughout the semester.

Course Description
This capstone experience is tailored by concentration, individual interest, and career goals. The student is responsible for designing, researching, analyzing, presenting and evaluating an individual dance project as a culminating education experience. Prerequisite: senior dance major status.

Course Objectives
This course is designed to define and reinforce the career goals of the student by successfully exploring and researching a particular area of the dance field in depth. At the successful completion of this course, the student will demonstrate:
- the ability to research and define several content areas of dance and coordinate and integrate the appropriate content areas with the individually designed dance project
- the ability to design, research, analyze, present and evaluate a Final Dance Project suitable to individual career goals in the field of dance, and to provide oral and written presentations for clarification.
- the ability for critical reasoning and analysis in the search for gainful employment in the dance field

Course Content
This seminar is designed to examine the following content areas in the field of dance, as they relate to students' career goals and final projects:
1. Choreography/ Performance
2. Production
3. Education/Teaching/ Dance Studio Business
4. Dance Research
5. Dance Organizations/ Dance Advocacy
6. Arts Management
Selected readings will be assigned from materials placed in Library Reserve, within OAKS, or distributed in class. Typewritten papers and/or oral discussions will be assigned for each content area. Class discussions, observation and analysis of peer’s work and evaluation of self and peers are also expected.

Requirements
1. Regular attendance, participation and classroom assignments. Students are allowed two absences during the semester; additional absences may result in lowering of the final grade.
2. Class Assignments
   a. Written papers and oral presentations
   b. Reading assigned work and being prepared for in-class discussion
3. External Component: All students must choose one of the following three options, based on individual goals, interests, and degree concentration:
   a. Attend a dance audition in a major city, i.e. Charleston, Atlanta, New York, etc. Write a two-page summary of the experience.
   b. Attend a conference in your area of focus (SCDA, NDEO, ADTA) within the dance field. Write a two-page summary of the experience.
   c. Research academic journals or professional magazines to which you may submit a paper for publication. Prepare your submission according to specified guidelines.
4. Mid-Term oral presentations of Final Dance Project Design will be given in class during the week of March 15-19.
5. Final Projects must be completed and presented by April 27 (unless special permission is granted).
   a. Final Project Portfolios are due by April 27.
   b. Peer Evaluation of Projects will be done immediately after each presentation. Self evaluation and reflection is due NO LATER THAN 24 hours after presentation of project.

Make-Up Work Policy
Since students know due dates of all written assignments beforehand, there should not be any reason for late assignments. However, if there are extenuating circumstances, please come talk to me BEFORE the deadline.

Academic Misconduct
Please refer to the student handbook for policies and procedures concerning plagiarism and cheating. Students that engage in such practices are subject to disciplinary action from the Honor Board. This includes the unapproved use of research and papers that have been previously submitted in other classes and any unauthorized collaboration on individual assignments. Academic misconduct of any kind will not be tolerated in this class.

ADA Statement
Students with a documented disability who wish to request course accommodations should contact the SNAP Services office located in Lightsey Center, room 104.
Students that require such accommodations in this class should also inform the instructor at the beginning of the semester.

**Evaluation**
The final grade will be based on the following:
- Attendance/Participation: 10%
- Quality of Assignments: 20%
- Mid-Term Presentation: 10%
- External Component: 10%
- Final Project: 50%

**Grading Scale**
- 93 - 100    A    73-76    C
- 90 - 92    A-    70 - 72    C-
- 87 - 89    B+    67 - 69    D+
- 83 - 86    B    60 - 66    D
- 80 - 82    B-    Below 60    F
- 77 - 79    C+    


Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 442: Career Seminar in Dance
   Number of Credits: 3    Total hrs/week: 3

   Lecture: ☒ Lab: ☐ Recitation: ☐ Seminar: ☐

   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   This course provides an in-depth exploration of various career opportunities for the emerging dance practitioner, including education, management, research, technological and creative endeavors. It is intended to provide students with information on the many specialized professions within the dance field in order to help students find their individual dance focus.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.

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Proposal for a New Course

There is not another department on campus that would serve as a logical originator of this course.

b) Please explain overlap with any existing courses.
   n/a

8. Prerequisites (or other restrictions):
   n/a

9. Rationale/justification for course (consider the following issues):

   a) What are the goals and objectives of the course?
      A main objective of this course is to allow students the opportunity to design their educational experience at the College of Charleston in order to better prepare them for their individually chosen profession. At the successful completion of this course, the student will be able to:
      1. Understand the various professions available in the dance field.
      2. Comprehend the additional training and educational opportunities that are available
      3. Articulate what the individual student may want to pursue within the dance field, and how he/she can best utilize the resources within the College of Charleston.
      4. Describe the historical and continuing development of the dance field in regards to professional opportunities and art as an aesthetic.
      5. Articulate the current trends within the dance field.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      This course supports the School of the Arts, Department of Theatre, and dance major's mission statements by offering theoretical courses that stimulate critical thinking and intellectual growth within a liberal arts setting. This course also supports the organizing principles of the dance major by fostering critical thinking and examination of theory, guiding the intellectual journey of the student as both an artist and as a member of a greater cultural community, and by preparing students for further (graduate) study in dance.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    Designed to be taken at any time in the dance major curriculum, this elective course provides further insight into various career options within dance and its related fields. This course may be especially useful for those in the general dance studies concentration who wish to explore careers in the dance field other than performing and teaching.

   b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
    This course examines the various career opportunities in dance and its related
Proposal for a New Course

fields. Students that are interested in other performing arts disciplines, arts management, or arts advocacy will benefit by taking this course.

11. Method of teaching:
This course will include lectures, research, guest speakers, discussions, and movement sessions. Additionally, students will complete written assignments as prescribed.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:
In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is adequate.

c) Frequency of offering:
   each fall: [ ] each spring: [ ]
   every two years: [X] every three years: [ ]
   other [ ] (Explain):

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      see major proposal

   b) Budget:
      see major proposal

This form was approved by FCC on 8/17/2010 and replaces all others.

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Proposal for a New Course

c) Library:
   none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a)  ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This course is an elective as part of the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).

see attached syllabus
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: ____________________________

17. Signature of Dean of School:

Date: ____________________________

18. Signature of Provost:

Date: ____________________________

19. Signature of Curriculum Committee Chair

Date: ____________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: ________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 442: Career Seminar in Dance (3 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

Required Readings
Reading assignments for this course will be provided through OAKS and in the Library Reserves.

Course Description
This course provides an in-depth exploration of various career opportunities for the emerging dance practitioner, including education, management, research, technological and creative endeavors. It is intended to provide students with information on the many specialized professions within the dance field in order to help students find their individual dance focus.

Course Objectives
A main objective of this course is to allow students the opportunity to design their educational experience at the College of Charleston in order to better prepare them for their individually chosen profession. At the successful completion of this course, the student will be able to:
1. Understand the various professions available in the dance field.
2. Comprehend the additional training and educational opportunities that are available
3. Articulate what the individual student may want to pursue within the dance field, and how he/she can best utilize the resources within the College of Charleston.
4. Describe the historical and continuing development of the dance field in regards to professional opportunities and art as an aesthetic.
5. Articulate the current trends within the dance field.

This course will cover the professional opportunities one may choose to pursue upon graduation. Topics to be covered include:
- Dance Education/Teaching
  Studio, private/public school, certification options
- Dance Performance
  Professional, regional, civic, pick-up dance companies, auditioning
- Choreographer
- Dance History/Preservation
- Labanotation
- Dance Criticism
- Dance Outreach
  Non-profit organizations, school outreach
- Dance Administration
  Company business manager, grant writing, publicity, marketing
- Dance Science
• Dance Therapy, Physical therapists, research
• Dance Company Director
• Dance Studio Owner
• Freelancing
• Dance graduate programs
• Structure of Arts in the US
• National, regional organizations

**Methodology**
This course will include lectures, research, guest speakers, discussions, and movement sessions. Additionally, students will complete written assignments as prescribed.

**Library and Writing Center**
Clear communication is a must for all artists. It is therefore expected that students be able to write at a proficient level, and be knowledgeable about the subject matter. Library and Writing Center resources are available, and their use is encouraged as needed.

**Disability Statement**
Students with a documented disability who wish to request course accommodations should speak with the instructor after class and must also contact the Director of the SNAP office, located on the first floor of the Lightsey Center.

**Course Requirements**
1. All students are expected to attend class regularly, as this is where the bulk of information is learned. Students are expected to attend every class, except in the case of serious illness.
2. Due to the nature of this course and the inability to duplicate actual classroom experience, absences cannot be made up. **Students are allowed three absences; after that ½ letter grade per absence may be deducted.** The absences should be used for emergencies only, including those of a private or family nature.
3. All students are expected to be on time, and stay for the entire duration of the class period. Any student that is more than 10 minutes late will be marked tardy. Two tardies will count as one absence and will be figured accordingly.

**Assignments and Exams**
1. Students are expected to read articles and related materials available on OAKS or in the Library Reserves. The information provided serves as the basis for class discussion, so please be prepared to participate in class.
2. Weekly articles must be turned in on Tuesdays. Articles must be no more than 3 years old. You do NOT have to critique or review the article, but it:
   Must include a TYPED cover page: your name, topic, MLA citation
   Cover page MUST BE stapled to original or copy of article.
In addition, please read the article so that you can summarize it for the class discussion.
3. **Career Seminar Portfolio**
   Students will be required to turn in a final Career Seminar Portfolio. An opportunity to keep all of the information/assignments concerning the topics discussed in this course as a future resource.
   Organization of the following components into your portfolio:
   Initial goals and re-write of goals
   Class notes
   All articles (cover page with topic and MLA citation)
Assignments
Resume

4. All students must present a final project based on individual career aspirations. These will be presented during the final scheduled exam time (December ). Details about this project will be provided on OAKS and discussed in class at an appropriate time in the semester.

Evaluation
Class attendance and participation (includes being prepared for class and actively contributing to class discussions): 40%
Articles: 20%
Final portfolio: 20%
Final project: 20%

Grading Scale
93 - 100 A 73 - 76 C
90 - 92 A- 70 - 72 C-
87 - 89 B+ 67 - 69 D+
83 - 86 B 60 - 66 D
80 - 82 B- Below 60 F
77 - 79 C+
Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Gretchen McLaine  Email address mclaineg@cofc.edu Phone 610-570-4388 (cell)

1. Department: Theatre

2. Course number and title: DANC 485: Classical Ballet Technique III
   Number of Credits: 2     Total hrs/week: 3
   Lecture: ☐ Lab: ☒ Recitation: ☐ Seminar: ☐

   For Independent study courses:
     Research: ☐ Field experience: ☐
     Clinical Practice: ☐ Internship: ☐
     Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2012

4. Catalog Description (please limit to 50 words):
   A continuation of DANC 385. The advanced level of a technique course in classical ballet with an emphasis on the awareness and efficiency of body movement for effective expression as a performing artist. Emphasis on practical application and mastery of concepts, including barre and center work.

5. CIP Code: 50.0301 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   There is no other department on campus that would serve as a logical originator.

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Proposal for a New Course

for this course.

b) Please explain overlap with any existing courses.
   n/a

8. Prerequisites (or other restrictions):
   Open to performance track students only or permission of instructor; may be repeated once for credit.

9. Rationale/justification for course (consider the following issues):

   a) What are the goals and objectives of the course?
      This course is designed as an advanced level technique course for college dance majors. At the successful completion of this course, the student will demonstrate mastery of the following:
      • Knowledge of the concepts, terminology, and techniques of classical ballet.
      • Evidence of a physical understanding of correct body alignment and placement as it relates to classical ballet.
      • Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
      • Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
      • A sense of internal and external body focus.
      • The ability to learn and retain longer and more complex movement sequences.
      • The ability to connect separate movements into integrated whole.
      • Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
      • Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
      • The ability to understand and apply corrections.
      • The ability to employ self-evaluation skills.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      This course supports both the School of the Arts and Department of Theatre's mission statements by developing dance artists within a liberal arts setting. Furthermore, this course provides a "meaningful experience in the foundation skills" as stated in the Theatre Department's mission statement. This course supports the organizing principles of the dance major through its technical training/education, the fostering of analytical growth, and the promotion of self-development.
Proposal for a New Course

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?

This is the most advanced level of classical ballet technique, designed for the performance concentration within the dance major. The previous classes in classical ballet (DANC 285 and 385) serve as foundations for the advanced work required in this course. Successful completion of this course indicates a high level of proficiency in classical ballet technique.

b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:

n/a

11. Method of teaching:

Since this is a dance technique course, the students learn through practical experience of modern dance technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique.

Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students' bodies in order to effectively correct alignment and movement mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:

In isolation, this particular course is not expected to create any significant pattern shifts in enrollment; however, we recognize the potential cumulative effect that the proposed dance major may have as a whole. We anticipate that dance majors will come from diverse areas of interest and majors throughout the institution; therefore, the impact upon other majors at the college will be quite minimal. In addition, we anticipate that a large percentage of dance majors will choose to double-major with another academic program, further lessening any potential loss of students within other majors.

b) Address potential shifts in staffing of the department as it relates to the offering of this course:

In isolation, this course would not create additional departmental need since some courses that are currently offered in the minor will be deleted from the dance curriculum. However, as the dance major is implemented and progresses, there will eventually be a need to hire an additional full-time faculty. This line has already been requested and is listed as a very high priority for the School of the Arts and the Department of Theatre. In addition to the one current full-time faculty, adjuncts will be utilized to satisfy teaching needs, along with staggering the introduction of new courses to manage teaching loads. Overall, there will be less sections of non-major classes offered in dance until faculty support is
Proposal for a New Course

adequate.

c) Frequency of offering:
   each fall: ☐  each spring: ☐
   every two years: ☐  every three years: ☐
   other ☒ (Explain): every semester

13. Requirements for additional resources made necessary by this course:

   a) Staff:
      please see major proposal

   b) Budget:
      please see major proposal

   c) Library:
      none

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☒ yes  ☐ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:
      This is a required course for the performance track in the newly proposed dance major.

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
see attached syllabus

This form was approved by FCC on 8/17/2010 and replaces all others.
Proposal for a New Course

16. Signature of Department Chair or Program Director:

Date: __________________________

17. Signature of Dean of School:

Date: __________________________

18. Signature of Provost:

Date: __________________________

19. Signature of Curriculum Committee Chair

Date: __________________________

20. Signature of Faculty Senate Secretary:

Date Approved by Senate: __________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
DANC 485: Classical Ballet Technique III (2 credits)
Date/Time/Location

Instructor:
Office:
Phone:
Email:
Office Hours:

REQUIRED TEXT

COURSE DESCRIPTION
A continuation of DANC 385. The advanced level of a technique course in classical ballet with an emphasis on the awareness and efficiency of body movement for effective expression as a performing artist. Emphasis on practical application and mastery of concepts, including barre and center work.

COURSE OBJECTIVES
This course is designed as an advanced level technique course for college dance majors. At the successful completion of this course, the student will demonstrate mastery of the following:
• Knowledge of the concepts, terminology, and techniques of classical ballet.
• Evidence of a physical understanding of correct body alignment and placement as it relates to classical ballet.
• Evidence of a physical understanding of continuity in movement with regard to upper and lower body halves.
• Evidence of a physical understanding of the concept of center of gravity and its application to weight shifts and locomotor movements.
• A sense of internal and external body focus.
• The ability to learn and retain longer and more complex movement sequences.
• The ability to connect separate movements into integrated whole.
• Evidence of an understanding of how to achieve greater clarity and range in movement and performance with regard to the following areas: spatial awareness, definition of line and form, movement quality, physical and emotional dynamics, rhythmical acuity/musicality, and physical development of strength, flexibility and endurance.
• Evidence of an understanding of the discipline, motivation and concentration requisite to becoming a performer.
• The ability to understand and apply corrections.
• The ability to employ self-evaluation skills.

METHOD
Since this is a dance technique course, the students learn through practical experience of classical ballet technique. The instructional methods include physical demonstrations and verbal explanations, comments and corrections, videotaping and critique. Dance training is a physical endeavor, and it is often pedagogically necessary for the instructor to physically manipulate students’ bodies in order to effectively correct alignment and movement
mechanics. If you are uncomfortable with the physical manipulation of your body by a trained professional, you are advised to seriously reconsider your enrollment in this course.

**CLASS REQUIREMENTS**

Attendance: In order to learn to dance, one must be consistent and persistent in his/her physical endeavor to acquire the necessary skills and physical attributes. Therefore, students are expected to attend every class except in the case of serious illness. Due to the nature of the course and the inability to duplicate actual classroom experience, absences cannot be made up. **After 3 absences (excused or unexcused), each subsequent absence may lower the final grade by ½ letter grade. Being more than 5 minutes late for class constitutes a tardy. Two tardies equals one absence.**

Cases of prolonged absences due to illness or injury will be handled on an individual basis, and disposition of these cases will be at the instructor's discretion. Students may be advised to withdraw from the course if conditions prohibit successful acquisition of course content. Individuals are responsible for all work missed due to class absences. Students may also observe if they are injured or if an illness prevents them from dancing. Those students that are observing class are expected to take notes and turn them in at the end of the class period. Everyone should be ready to begin class on time. Class begins at the scheduled time; it is not when you walk through the door, make one more phone call, go get dressed, etc.

**Practical Exams:** Students are formally examined on the execution of selected aspects of classical ballet techniques appropriate to course content emphases. These exams will be videotaped and students will have class time to view and self-evaluate their progress.

Mid-term exam: DATE (in-class critique on DATE)
Final exam: DATE (critique during final exam period)

**Concert Response:** Students are expected to attend a professional ballet performance and write a 2-3 page critical review. Guidelines for effective writing in dance criticism are available on OAKS. All concert reviews are due **NO LATER THAN** two weeks after the performance.

**Writing Assignments:** These assignments will emanate from the required text and serve as personal reflections related to the integration of the text to work done in the classroom. A schedule of due dates and details about each assignment is available on OAKS.

**Proper Attire:** Students are expected to dress appropriately for the study of classical ballet technique. This means that women should wear leotards and either black or pink tights and pink ballet shoes; men should wear tight fitting shirts, and either dance pants or tights and black ballet shoes. Skirts or other fitted garment are allowed over dance attire, but please no baggy clothes that obstruct the view of the body. Hair must be secured neatly away from the face and neck (no long ponytails). For the safety of everyone, no large/dangling jewelry is allowed.

**EVALUATION**

**An important note about grading in a dance technique class:** Please note that while attendance and active participation is crucial in successfully completing this course, this does not mean that students will automatically receive an “A” simply because they are present in class. Students are not graded in comparison to each other, but rather are assessed on self-improvement and work ethic. The following examples should help in understanding how class work is typically assessed:

An A/A- student always comes to class on time, physically and mentally prepared and properly dressed. This student retains all corrections and applies technical skill to his/her
dancing. This student takes initiative and has a positive attitude with other dancers and the instructor. In addition, the “A” student is receptive to improving his/her dancing as an artist. This student is always engaged, able to handle movement challenges, and demonstrates an exemplary work ethic.

B (+/-) students almost always comes to class on time, physically and mentally prepared, and properly dressed. While this student demonstrates a positive attitude and receptivity to the learning process and personal artistic growth, he/she occasionally struggles with concepts or may lack in technical proficiency. This student still exhibits positive energy and takes initiative towards personal improvement.

C (+/-) students are often late or even absent; they may come to class without proper attire or are unprepared. While this student may not purposefully be a negative presence in the class, he/she does not contribute to the positive energy of the class nor helps to foster a supportive environment. This student is usually unfocused and has significant difficulty in taking or retaining corrections. Technique may also be weak, and he/she does not display a sincere desire for personal/artistic growth.

D/F students are usually late, absent and/or unprepared. They are a disruptive energy in class, creating an atmosphere of hostility or superiority. These students do not work well with others and are usually interested in doing the least amount of work possible, often failing to perform full-out in classroom exercises. In addition, they demonstrate a lack of technique, collaboration, and desire for personal/artistic growth. PLEASE DO NOT BE ONE OF THESE STUDENTS!!!