Request Form for General Education Certification: Humanities Requirement: 
(Except FYSM, please include a syllabus)
Faculty Member(s): Various
Course Number: DANC 290
Course Name: Special Topics in Dance
Department of faculty member(s): Theatre and Dance
Course Description:
Basic investigation of a specific area within the dance field; satisfies humanities requirement. Topic or content will vary according to instructor. May be repeated for credit with different content areas.

I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:
1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

   Because this is a ‘selected topics’ course, each offering will have a specific focus. By its very nature, dance is an expression of human culture, and each era, style, genre, etc. expresses the culture from which it is born in a unique way.

2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.

   Students will analyze and provide critical perspective to various primary sources within a particular genre, style, historical period, subject area, or other relation, depending on the focus of the specific offering.

3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).

   Students will gain historical and/or cultural perspective through the investigation of primary source material, possibly including texts, interview transcripts, video/film, and/or live performances (according to the varied focus of each course offering).
4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Students will analyze and provide critical perspective to source materials within a particular genre, style, historical period, subject area, or other relation, depending on the focus of the specific offering. Depending on the course offering, this outcome may be demonstrated through extended critical essays, in-class writing assignments, class presentations, or research papers.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome.

Students are expected to attend the live dance performance of (group, date, time), and write a sustained, cogent analysis of the performance. The concert critique should be three pages, but not exceed four (typed, double-spaced). All critiques should address the following and provide examples to support your analyses:

- Was there a unifying theme to the performance?
- Was the theme or message clear to understand? Why/Why not?
- Was there a clear resolution to the work, and what did it provide to the audience?
- How did the choreographer use the various elements of space, time, and energy?
- How did the choreographer use Laban Movement Analysis (LMA) to clarify movement and intent?
- Was there a characteristic movement profile developed or seen throughout the piece?
- How did the choreographer’s choices of sounds (or silences) affect the dance?
- Did the work challenge you to think in terms of new concepts or ideas in using basic compositional elements?
- How did technical, lighting, and costume support enhance or hinder the overall presentation?
- Was the dancers’ performance at the level which you were expecting? Why/Why not?
- What are your final impressions of the artist and his/her work? Would you pay to see this company again? Why/Why not?

*Due to the nature of the course as being a selected topics course, signature assignments for each course may be different. It is expected that each course will design an assignment that will satisfy the needs of the signature assignment for either Student Learning Outcome 1 (analysis of ideas) or Student Learning Outcome 2 (examination of primary source materials within the discipline).

Some examples include:
SLO 1: Students may write a critical paper in reaction to a dance performance within the focus of the selected topic.
SLO 2: Students may develop a research paper focused on a particular element related to the selected topic, using primary source material.
**Outcome 1:** Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. *(List Outcome 1 on Syllabus)*

**Evidence:** Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

**Standard** At least 80% of students score 3 or 4 on rubric.

**Rubric for SLO 1**

<table>
<thead>
<tr>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds Expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the idea or ideas. It may lack any appropriate pattern of structure or development. Paper (or equivalent) fails to employ concepts, methods or practices appropriate to the discipline. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
<td>Paper (or equivalent) is unsatisfactory in multiple ways. It displays serious weaknesses in composition and analysis of the idea or ideas, and does not adequately employ concepts, methods and practices appropriate to the discipline.</td>
<td>Paper (or equivalent) is competent, though sometimes marginally so. It displays adequate analysis of the idea or ideas and satisfactory employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates proficiency in the conventions of written English or the Target Language of the course.</td>
<td>Paper (or equivalent) displays cogent analysis of the idea or ideas and informed employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates excellent composition skills in English or the Target Language of the course.</td>
</tr>
</tbody>
</table>
Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Evidence: Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

Standard: 80% of students receive a score of 3 or 4 on each dimension.

Rubric for SLO 2

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description:</strong></td>
<td>Incorrect identification, description is inaccurate, inappropriate</td>
<td>Identification / description is insufficient, ambiguous, lacks detail</td>
<td>Identification/ description is accurate, adequately detailed despite omissions</td>
<td>Identification/ description is stated clearly and comprehensively and includes relevant information</td>
</tr>
<tr>
<td><strong>Context:</strong></td>
<td>Little or no description of context, or irrelevant contextualization</td>
<td>Some description of context, but not adequate</td>
<td>Primary source is reasonably contextualized; contextualization is in terms of more than one context</td>
<td>More nuance and sophistication in terms of situating the primary source; student contextualizes primary source in terms of multiple contexts</td>
</tr>
<tr>
<td><strong>Interpretation:</strong></td>
<td>Paper does not move beyond description, or offers inaccurate or irrelevant interpretation not connected to description</td>
<td>Paper marginally moves beyond description; student offers inadequate or irrelevant evaluation; not reasonable connection to description and context.</td>
<td>Interpretation is reasonably connected to the description and contextualization; student offers evaluation that is less than comprehensive.</td>
<td>Interpretation arises from description and contextualization; student offers evaluation supported by the contextualization and description; student’s insight takes into account the complexities of the primary source.</td>
</tr>
</tbody>
</table>
DANC 290: Special Topics in Dance (1-3 credits)

Instructor:
Office:
Phone:
Email:
Office Hours:

Required Readings
Selected readings will be placed on OAKS or in the Library reserve throughout the semester. Depending on course topic, instructor may also require textbook(s).

Course Description
Basic investigation of a specific area within the dance field; satisfies humanities requirement. Topic or content will vary according to instructor. May be repeated for credit with different content areas.

Learning Outcomes
This course is designed to increase knowledge of a particular area of the dance field, and the relation of such content to greater cultural, societal, and political spheres.

At the successful completion of this course, the student will demonstrate:
- the ability to discuss a particular aspect of dance from various viewpoints, and understand the significance of such
- the fostering of a greater appreciation and understanding of dance and its role in society, as educational, recreational, social, political, cultural and/or religious expression.
- the ability to successfully engage in class discussions with insightful contributions relevant to the topic at hand
- the integration of various research methods and designs, culminating in a final paper or project
- the ability for critical reasoning and analysis in the specified content area

*In order to satisfy the fulfillment of a humanities course, the following outcomes are expected:
Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
Both of these outcomes will be assessed through the 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 or project 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**
Students are aware of the due dates for all written assignments beforehand, so 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: 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     60 - 66 D
80 – 82 B-    Below 60- F
77 – 79 C+

Signature Assignment: Dance Concert Critique (for DANC 290: Dance Criticism)

Students are expected to attend the live dance performance of (group, date, time), and write a sustained, cogent analysis of the performance. The concert critique should be three pages, but not exceed four (typed, double-spaced). All critiques should address the following and provide examples to support your analyses:

- Was there a unifying theme to the performance?
- Was the theme or message clear to understand? Why/Why not?
- Was there a clear resolution to the work, and what did it provide to the audience?
- How did the choreographer use the various elements of space, time, and energy?
- How did the choreographer use Laban Movement Analysis (LMA) to clarify movement and intent?
- Was there a characteristic movement profile developed or seen throughout the piece?
- How did the choreographer’s choices of sounds (or silences) affect the dance?
- Did the work challenge you to think in terms of new concepts or ideas in using basic compositional elements?
- How did technical, lighting, and costume support enhance or hinder the overall presentation?
- Was the dancers’ performance at the level which you were expecting? Why/Why not?
- What are your final impressions of the artist and his/her work? Would you pay to see this company again? Why/Why not?