



SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (College): Arts and Letters	Academic Organization (Department): Theatre and Dance	Date: 4/15/08
Type of Course Proposal: New ___ Change <u>X</u> Deletion ___	Department Chair: Linda S. Goodrich	Submitted by: Lorelei Bayne
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <u>X</u>	For Catalog Copy: Yes <u>X</u> No ___ CCE (Extension): Yes ___ No <u>X</u>	Semester Effective: Fall <u>X</u> Spring <u>X</u> , 2008 <u>09</u>

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:

Subject Area (prefix) & Catalog Nbr (course no.): Dnce 121	Title: Dance Improvisation	Units: 2
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Change to:

Subject Area (prefix) & Catalog Nbr (course no.): Dnce 022	Title: Dance Improvisation	Units: 2
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JUSTIFICATION:

Changing course from upper division to lower division to clarify the beginning level of the choreography sequence starting with DNCE 022 through DNCE 150.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

Beginning exploration of the creation of movement through improvisation. Students will simultaneously explore and create movement studies, while spontaneously performing inner-directed movement without intellectual censorship.

Note:

Prerequisite:
Enforced at Registration: Yes ___ No X REMOVE PRE-REQUISITES

Corequisite:
Enforced at Registration: Yes ___ No X

CAN (California Articulation Number):

Graded: Letter <u>X</u> Credit/No Credit ___	Instructor Approval Required? Yes ___ No <u>X</u>
Course Classification (e.g., lecture, lab, seminar, discussion): C O4, 12	Title for CMS (not more than 30 characters)
Cross Listed? Yes ___ No <u>X</u>	If yes, do they meet together and fulfill the same requirement, and what is the other course.

How Many Times Can This Course be Taken for Credit? 2

Can the course be taken for Credit more than once during the same term? Yes ___ No X

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc."
See the example at <http://www.csus.edu/acaf/example.htm>

1. Students will expand their individual movement vocabulary.
 2. Students will understand how to use time, space and dynamics to manipulate the movement vocabulary.
 3. Students will be able to analyze rhythmic, dynamic and spatial structure.
 4. Students will be able to discuss dances intelligently and be able to cite bases for comments.
 5. Students will understand the relationship of movement to other theatrical element of music and costuming.
 6. Students will be able to make a unified solo dance statement that uses music.
 7. Students will demonstrate facility with basic improvisational skills and increased knowledge of improvisation and the creative process in relation to other art forms.
 8. Students will demonstrate an expanded perception of what dance is and can be and the ability to observe and critically analyze dance/creative process in an informed and clear way.
 9. Students will demonstrate the ability to use roving contact points, energy pathways, take/support and give weight to a partner.
 10. Students will demonstrate a refined sense of their center of gravity, and an organized body in partnership with the floor for confidence with lifting rolling, giving weight fully, being lifted and inverting the body, expanding all that is available to us as movers.
- Students will demonstrate a willingness to take reasonable risks.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

1. Pre and post dance improvisational studies.
2. Movement examinations based on improvisational studies.
3. Conferences with students.
4. Written assessment of student work.
5. Written critiques of professional work and how improvisational theories support the work.
6. Written journal assignments.

For whom is this course being developed?

Majors in the Dept Majors of other Depts Minors in the Dept General Education Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No

If yes, identify program(s): Dance

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No

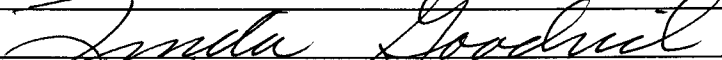
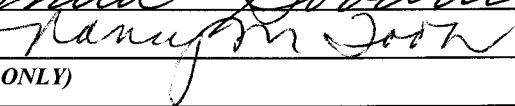
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). None

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

	Date
Department Chair: 	04/16/08
College Dean or Associate Dean: 	5-2-08
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department Theater and Dance

Effective Date Fall 2008

Proposed Course Number DNCE 022

Course Name Dance Improvisation

Contact Person (Instructor) Lorelei Bayne Email baynel@saclink.csus.edu

Phone 278-7033

Projected Enrollment 25 Units of Credit 2

Has the course been offered before? Yes If yes, under what number? DNCE 121

Suggested Course Classification C04, 12 Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

None; prior pre-reqs removed for lower division.

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (e.g., An A&L course designed for Business Administration majors)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units. N/A

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

Students will explore different methods of improvisation, movement techniques and will present written findings and reports under the instructor's guidance, examining performances and/or alternative sources not presented in prior coursework.

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted. None.

1. 3.
2. 4.

Can the course be implemented within the existing departmental allocation? YES

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?

No this takes the place of the old DNCE 121.

2. What course(s) could you alternate in the schedule with the proposed course?

Will remain in sequence with other upper division courses for the major.

3. How often would you schedule the proposed course?

Once per semester in sequence.

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

This take the place of the current DNCE 121 so no additional faculty resources needed.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

No additional costs proposed.

List the objectives/goals/expected learning outcomes.

1. Students will expand their individual movement vocabulary.
2. Students will understand how to use time, space and dynamics to manipulate the movement vocabulary.
3. Students will be able to analyze rhythmic, dynamic and spatial structure.
4. Students will be able to discuss dances intelligently and be able to cite bases for comments.
5. Students will understand the relationship of movement to other theatrical element of music and costuming.
6. Students will be able to make a unified solo dance statement that uses music.
7. Students will demonstrate facility with basic improvisational skills and increased knowledge of improvisation and the creative process in relation to other art forms.
8. Students will demonstrate an expanded perception of what dance is and can be and the ability to observe and critically analyze dance/creative process in an informed and clear way.
9. Students will demonstrate the ability to use roving contact points, energy pathways, take/support and give weight to a partner.
10. Students will demonstrate a refined sense of their center of gravity, and an organized body in partnership with the floor for confidence with lifting rolling, giving weight fully, being lifted and inverting the body, expanding all that is available to us as movers.
11. Students will demonstrate a willingness to take reasonable risks.

May 7, 2007

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

1. Pre and post dance improvisational studies.
 2. Movement examinations based on improvisational studies.
 3. Conferences with students.
 4. Written assessment of student work.
 5. Written critiques of professional work and how improvisational theories support the work.
 6. Written journal assignments.
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In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)

DNCE 022- DANCE IMPROVISATION

2 Units

Solano 1010 (Dance Space)

Professor Lorelei Bayne Office- Shasta 257 Office Hours- Tues., 2-5p

Phone- 916-278-7033

baynel@saclink.csus.edu

CATALOG COURSE DESCRIPTION

Exploration of the creation of movement through improvisation. Students will simultaneously explore and create, while spontaneously performing inner-directed movement without intellectual censorship.

This course provides the opportunity to explore dance improvisation forms, including contact improvisation. The sensibility we will develop involves the mover to be in the present, which means setting aside the notion of planning ahead, inventing, and guiding while also setting aside our evaluative nature that leads us to critically reflect on the recent past. Learning any kind of improvisation requires that we take charge of our own learning. It requires the desire and the ability to live each moment fully, without regard for the next or the last. Recognizing this sensibility within ourselves and applying it to our dancing are the two primary learning goals for this class.

REQUIRED TEXT

Taken by Surprise, a Dance Improvisation Reader, edited by Ann Cooper Albright and David Gere

TEACHING METHODOLOGY

Emphasis is placed on locating, trusting, and acting upon creative impulses alone, with a partner and/ or a group, with the goal of a more fully realized personal creative process. Improvisation can be aesthetically, intellectually, and physically satisfying in and of itself, but it is also central to the study of making dances, deepening personal style, and refining performance techniques. Improvisational forms require spontaneity and a beginner's mind, but also knowledge of concepts and skills that will be integrated as kinesthetic understanding and responses in your intelligent body. We will work together as a class while respecting that even with the simplest exercises, new discoveries can be found.

STUDENT OUTCOMES

The student will demonstrate:

- Facility with basic improvisational skills, alone and with a partner and/or group, compositional forms and performance techniques.
- Increased knowledge of improvisation and the creative process in relation to other art forms.
- Expanded perceptions of what dance is and can be.
- Ability to observe and critically analyze dance/ creative process in an informed and clear way (written and verbal.)
- Ability to use roving contact points, energy pathways, take/ support and give weight to a partner.
- A refined sense of our center of gravity
- An organized body in partnership with the floor for confidence with lifting, rolling, giving weight fully, being lifted and inverting the body, expanding all that is available to us as movers.
- Willingness to take reasonable risks.

OVER PLEASE

COURSE REQUIREMENTS/CONTENT (*flexible depending on students needs*)

1. **Active class participation** and an open mind for in class assignments and discussions, punctual. After **three** (3) absences, grade drops one letter for each additional absence. Three lateness's, after 10 min., equals one absence. **Two** (2) class observations will be allowed during the semester with a written one page typed paper due the next class describing your insights gained through active viewing of the class. Contributions to discussions/ oral critiques of classmates' work.
2. **Loose fitting clothing** that allows for a large range of movement, bare feet. No chewing gum or dangerous jewelry, and long hair tied back.
3. Students will **attend three CSUS events. These can be theatre, music, and/or art.** We will go over other appropriate events in class. You will write about each of these as a journal entry. Three points will be subtracted from journal grade for each missing journal entry.
4. **Journal.** Students will keep a notebook of assignments, responses, ideas, and thoughts, triggered by this class. It should also include assigned entries regarding the text. Journals will be collected mid-semester and again at the end of the semester.
5. Complete all **reading and practical** assignments

EVALUATION

50 points-	Quality of work in class (commitment to process, willingness to take risks, verbal and physical contribution to group work) and class assignments
30 points-	Attendance at Events (and follow-up journal entries for these)
<u>20 points-</u>	<u>Journal</u>
100 points	
A 100-94, A- 93-90, B+ 89-87, B 86-83, B- 82-80, C+ 79-77, C 76-73, C-72-70, D+ 69-67, D 66-63, D- 62-60	

No late work, under any circumstances, will be accepted!

No papers accepted via e-mail!

Additional recommended texts- Free Play, Improvisation in Art and Life- Nachmanovitch, Sharing the Dance, Contact Improv and American Culture-Novack, Contact-Kaltenbrunner, The Moment of Movement- Blom and Chaplin

In class performance/attitude is based on the dancer's ability relative to an absolute standard of excellence. This standard is reflected by class attendance, ability to assimilate suggestions, individual growth, and willingness to take risks.

**Handouts will be provided. Video will be used in class occasionally.*

**Please feel free to make an appointment with me for any questions or concerns you may have regarding this course and its requirements at any time during the semester.*

IMPORTANT*PLEASE SEE THE TECHNIQUE CLASS SYLLABUS SUPPLEMENT REGARDING ABSENCES/ LATENESS AND HOW THESE IMPACT THE GRADE.**

*****Student Tutorial on how NOT to plagiarize:**

<http://library.csus.edu/content2.asp?pageID=353>