



SACRAMENTO  
STATE

# Course Change Proposal Form A



|   |  |  |
|---|--|--|
| <b>Academic Group (College):</b><br>Arts and Letters  | <b>Academic Organization (Department):</b><br>Theatre and Dance            | <b>Date:</b><br>4/15/08  |
| <b>Type of Course Proposal:</b><br>New ___ Change <u>X</u> Deletion ___   | <b>Department Chair:</b><br>Linda Goodrich                                 | <b>Submitted by:</b><br>Lorelei Bayne<br>187033  |
| <b>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <u>X</u></b> | <b>For Catalog Copy: Yes <u>x</u> No ___</b><br><b>CCE: Yes ___ No ___</b> | <b>Semester Effective:</b><br>Fall <del>X</del> Spring <u>X</u> 200 <u>8</u> <del>08</del> <u>09</u> |

|   |  |
|---|--|
| <b>This course replaces experimental course Subject Area (prefix) and Catalog Number (course number):</b> |  |
| <b>This Catalog Number (course number) is being replaced:</b>   |  |

**Change from:**

|  |                            |                 |
|--|----------------------------|-----------------|
| <b>Subject Area (prefix) &amp; Catalog No. (course no.):</b><br>DNCE 150 | <b>Title:</b> Dance Theory | <b>Units:</b> 3 |
|--|----------------------------|-----------------|

**Change to:**

|  |  |                 |
|--|--|-----------------|
| <b>Subject Area (prefix) &amp; Catalog No. (course no.):</b><br>DNCE 150 | <b>Title:</b> Dance Theory and Criticism | <b>Units:</b> 3 |
|--|--|-----------------|

**JUSTIFICATION:**  
This course is changed to combine DNCE 150 and DNCE 151 to allow for a more productive knowledge base between theory, performance and critical assessment and provide students with cohesive learning experiences as they progress towards their culminating project.

**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)

**DNCE 150: Exploration of the contemporary theories and philosophies of movement, specifically in the dance genres of modern and jazz. Also explores personal aesthetics and how to look at dance from a critical writing and oral presentation perspective. The role of the audience as well as the critic will be assessed and students will learn to evaluate content of movement in relation to its intention, motivation and delivery.**

**Note:**

**Prerequisite:**  
Enforced at Registration: Yes X No \_\_\_

**Corequisite:**  
Enforced at Registration: Yes \_\_\_ No X

**CAN (California Articulation Number):**

|   |  |
|---|--|
| <b>Graded: Letter <u>X</u> Credit/No Credit ___</b>                                 | <b>Instructor Approval Required? Yes ___ No ___</b>  |
| <b>Course Classification (e.g., lecture, lab, seminar, discussion):</b><br>C02, 012 | <b>Title for SIS+/CMS (not more than 30 characters)</b><br>Dance Theory & Criticism                  |
| <b>Cross Listed?</b><br>Yes ___ No <u>X</u>   | <b>If yes, do they meet together and fulfill the same requirement, and what is the other course.</b> |

**How Many Times Can This Course be Taken for Credit? 1**

**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. Present and discuss in a professional manner ideas and perspectives relating to Dance Performance.
2. Present and discuss in a professional manner ideas and perspectives on Dance Theory and Criticism.
3. Understand and communicate concepts and theory as related to contemporary concert and theatrical dance performances.
4. Employ theoretical and aesthetic principles of dance in individual's choreographic assignments.

\*\*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. Attend and write three performance critiques of live performances.
2. One 10 minute oral presentation including visual element of a research topic chosen by the student.
3. Written critique of oral presentations made in class by peers.
4. In-class discussions of dance videos and assigned readings.
5. Final paper critiquing individual culminating choreography project.

For whom is this course being developed?

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

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

If yes, identify program(s):

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 X

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). Theatre and Dance

*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: <i>Brenda Goodrich</i>                | <i>04/16/08</i> |
| College Dean or Associate/Dean: <i>Nancy M. Dorn</i>    | <i>5-2-08</i>   |
| 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.

## **DNCE 150: DANCE THEORY AND CRITICISM**

**Spring 2009, 3 Units TR, 10:00-12:00 Solano 1010 (Dance Space)**  
**Assistant Professor Lorelei Bayne Office- Shasta 257 Office Hours-**  
**Phone- 916-278-7033 baynel@saclink.csus.edu**

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### ***CATALOG COURSE DESCRIPTION***

DNCE 150: Exploration of the contemporary theories and philosophies of movement, specifically in the dance genres of modern and jazz. Also explores personal aesthetics and how to look at dance from a critical writing and oral presentation perspective. The role of the audience as well as the critic will be assessed and students will learn to evaluate content of movement in relation to its intention, motivation and delivery.

*This course focuses on the values of dance and elements of performance. We will look deeply into the art form of contemporary dance and at various aspects of the profession to increase perception, analytic skills and writing/speaking ability. We will work in seminar fashion with discussion, lecture, and movement studies that relate to 20<sup>th</sup> Century Dance makers and current trends.*

### ***REQUIRED TEXT***

***The Dance Experience-Insights into History, Culture, and Creativity,***

by M.H. Nadel and M.R. Strauss

Students must also purchase a 3-ring binder for accumulation of assigned readings, handouts, and to use for journal writings/assignments. Students will also be required to attend 3 live performances and several master classes for in-class discussions/writing assignments.

**Use of Internet Sites for Critical Dance Reviews-** [danceinsider.com](http://danceinsider.com), San Francisco Chronicle, Village Voice, New York Times, Dance Magazine, etc.

### ***STUDENT OUTCOMES***

1. Present and discuss in a professional manner ideas and perspectives relating to Dance Performance.
2. Present and discuss in a professional manner ideas and perspectives on Dance Theory and Criticism.
3. Understand and communicate concepts and theory as related to contemporary concert and theatrical dance performances.
4. Employ theoretical and aesthetic principles of dance in individual's choreographic assignments.

### ***TEACHING METHODOLOGIES***

To enable student achievement of the outcomes I will:

- Present through readings, lectures, discussions, and video showings, contemporary artistic, aesthetic, and cultural trends in the art of dance
- Facilitate student analysis and discussion of above-mentioned materials, as well as emergent issues of interest to the students
- Provide opportunities for students to orally articulate their findings, feedback and points of view
- Provide opportunities for students to physically explore concepts we discuss

- Provide feedback to each student on the content and form/effectiveness of their presentations/studies

This course will be taught in seminar fashion, utilizing participation and discussion by students and instructor. Critical writing of well-known Dance Critics will be studied and compared. Students will seek to write professional level Dance Reviews/ Critiques and after discussion or evaluation by instructor and peers, have rewriting assignments. We will view live performances at the student and professional level outside of class, as well as use video viewing in class, to develop our critical eye along with our writing skills.

**COURSE REQUIREMENTS/CONTENT**

1. Students will be assigned readings to stimulate the development of discussions
2. Students will be expected to participate substantively to in-class discussions
3. Students will be assigned movement studies
4. Viewing of video, and Live Performance attendance will be used to broaden the base of knowledge of contemporary dance trends for the student
5. Students will write 3 Live Performance critique papers
6. 10-minute oral presentation with visual element, of research topic chosen by student
7. Written component of oral presentation

**Sample artists/companies is to be explored, among others TBA:**

Dance Theatre-

Pina Bausch, Della Davidson, Anna Teresa De Keersmaeker, Liz Lerman

Race/Politics-

Ron K. Brown EVIDENCE, David Dorfman, Ralph Lemon

Contemporary Ballet-

Jiri Killian, William Forsythe, Nacho Duato, Ballet Hispanico

Gender/Musicality

Mark Morris, Elizabeth Streb, Rennie Harris, Doug Elkins, Meredith Monk, Molissa Finley

***EVALUATION (see Supplement)***

|  |           |
|--|-----------|
| In-class discussion                                | 100       |
| In-class performance/attitude/movement assignments | 75        |
| Assigned response/observation or essay papers      | 25        |
| 3 Concert attendance papers (@ 20 pts. Each)       | 60        |
| Oral Presentation                                  | 50        |
| Written component of Oral Pres.                    | 50        |
| Resume   | 10        |
| Binder/Journal (50pts.@ Midterm, 50pts @ Final)    | 100       |
| Participation/Observation of Master Classes        | <u>30</u> |
|  | 500       |

- A 470-500pts
- A- 453-469
- B+ 436-452
- B 419-435
- B- 402-418

C+ 385-401  
C 368-384  
C- 351-367  
D+ 334-350  
D 317-333  
D- 300-316  
F 0-299

***No papers accepted via e-mail! No late work, under any circumstances, will be accepted!***

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

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

\*If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, 916-278-6955-Please discuss your accommodation needs with me after class or during my office hours early in the semester.

\***Student tutorial on how not to plagiarize- <http://library.csus.edu/content2.asp?pageID=353>**

***RECOMMENDED TEXTS***

Meaning in Motion, Jane C. Desmond, Editor

Of the Presence of the Body, Andre Lepecki, Editor

Critical Gestures, Ann Daly

Critical Moves, Randy Martin

Dance Based Dance Theory, Judith B. Alter

No Fixed Points, Nancy Reynolds & Malcolm McCormick

Writing Dancing in the Age of Postmodernism, Sally Banes

# 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 150                      Course Name: Dance Theory & Criticism  
Contact Person (Instructor) Lorelei Bayne                      Email: baynel@saclink.csus.edu Phone 278-7033  
Projected Enrollment 30                      Units of Credit 3  
Has the course been offered before? Yes                      If yes, under what number? DNCE 150  
Suggested Course Classification C02/12                      Unit distribution: lecture  lab  activity

## List the prerequisite(s) for the proposed course.

DNCE 120, 122, 130, 131 and/or instructor permission.

## 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

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?

N/A

**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.

N/A

**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
2. What course(s) could you alternate in the schedule with the proposed course? N/A
3. How often would you schedule the proposed course?

Once per semester.

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

This would be a part of the normally scheduled workload without necessity of giving up any other courses.

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

None.

**List the objectives/goals/expected learning outcomes.**

**Students will be able to**

1. Present and discuss in a professional manner ideas and perspectives relating to Dance Performance.
2. Present and discuss in a professional manner ideas and perspectives on Dance Theory and Criticism.
3. Understand and communicate concepts and theory as related to contemporary concert and theatrical dance performances.
4. Employ theoretical and aesthetic principles of dance in individual's choreographic assignments.

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

1. Attend and write three performance critiques of live performances.
2. One 10 minute oral presentation including visual element of a research topic chosen by the student.
3. Written critique of oral presentations made in class by peers.
4. In-class discussions of dance videos and assigned readings.
5. Final paper critiquing individual culminating choreography project.

***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)