**I. ASCRC General Education Form**

<table>
<thead>
<tr>
<th>Group</th>
<th>IV: Expressive Arts</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
</tr>
<tr>
<td>Course Title</td>
<td>Modern Dance I</td>
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<tr>
<td>Course #</td>
<td>DAN U 100A</td>
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<tr>
<td>Prerequisite</td>
<td></td>
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<tr>
<td>Credits</td>
<td>2</td>
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**II. Endorsement/Approvals**

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Requestor</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Karen Kaufmann</td>
<td></td>
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| Phone / Email | | |
|---------------|-----------|
| x2870 | karen.kaufmann@umontana.edu |

<table>
<thead>
<tr>
<th>Program Chair</th>
<th>Dean</th>
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<tbody>
<tr>
<td>Mark Dean</td>
<td>Dr. Stephen Kalm</td>
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| lev | x2879 | x4970 |

**III. Description and purpose of the course:** General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Modern Dance I is a dance technique class. It is a studio course that meets each criterion for the Expressive Arts Perspective. Students learn technique in modern dance and apply these techniques and processes in the learning of dance phrases and combinations. Students incorporate the movement structures through learning dance language and terminology for purposes of conveying meaning through dance. Students in any technique class use the same “Dance Technique Student Requirements” with an accompanying individual syllabus specific to the dance style of that course. All technique students are required to attend dance performances and write a critique that reflects upon and critically assesses the merits of others’ work. These same assessment processes are used in class to reflect upon their own work and the work of peers. The technique class allows students to perceive and articulate the relevance of artistic expression in human experience.

**IV. Criteria:** Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

| Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance. | Students physically experience dance kinesthetically. The mode of instruction includes attention to the following areas, which lead to technical formation of the dancer and familiarity with the dance language: alignment, centering, balance work; basic locomotion, basic axial movement-flexion, extension, rotation; elevation-techniques, rhythmic awareness; basic positions of the arms and feet; simple turns with and without spotting; flexibility and strengthening exercises; use of breath and vocalization. |
Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), students will engage in critical assessment of their own work and the work of others.

<table>
<thead>
<tr>
<th>Students reflect on and critically assess the merits of their work in three main ways:</th>
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<tbody>
<tr>
<td>1. Students are required to attend three dance concerts during a semester of dance technique. They are encouraged to voluntarily see all available dance performances. The instructor requires a written critique for these performances. Guidelines are distributed prior to the concert. Students must write a critique referring to specific examples, so it is recommended that they take notes either during or after the concerts.</td>
</tr>
<tr>
<td>2. Students are required to perform their own original compositions. Professors conduct class discussion where students are held responsible for the critique of their own work and the creations of their peers.</td>
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<tr>
<td>3. A Dance Program critique of the Dance Showcase is held every semester with outside critics invited to share their reflections on the merits of the choreography. Choreographers are required to attend and dancers are highly encouraged to attend. The critique generally lasts two hours and is held the week following the production.</td>
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<tr>
<th>V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: <a href="http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm">http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of this perspective, students will be able to express themselves in the making of an original work or creative performance.</td>
</tr>
<tr>
<td>Using the movement vocabulary learned (alignment, centering, balance work; basic locomotion, basic axial movement-flexion, extension, rotation; elevation-techniques, rhythmic awareness; basic positions of the arms and feet; simple turns with and without spotting; flexibility and strengthening exercises; use of breath and vocalization), students are able to express themselves using the idiom of modern dance.</td>
</tr>
</tbody>
</table>
Upon completion of this perspective, students will be able to understand the genres and/or forms that have shaped the medium.

Through attending performances of local companies and national/international professional companies, and through viewing dance works on video/DVD, students will understand and differentiate between different dance genres and the major forms that have shaped the medium.

Upon completion of this perspective, students will be able to critique the quality of their own work and that of others.

The dance program values critique as part of the learning goals of all dance students. All students who study modern dance are required to attend concerts and write critiques about the quality of the work they are seeing. In addition, students are involved in class critiques where they critique their own work and the work of their peers. Students also participate in a Formal Critique conducted by a guest critic from the Missoula community.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

DAN 100A Section 02: Modern Dance I (2 credits)  
Tuesday/Thursday 2.40 - 4pm PARTV 005

Nicole Bradley Browning  
Office Hours: M/F 1.10-2.10 PM or by appointment  
Office: PARTV 185 243-2682  
nicole.bradleybrowning@umontana.edu

Course Description
A contemporary/modern dance class designed to lead beginning movers through a series of exercises and movement combinations that introduce contemporary dance vocabulary, and that are technically (alignment, strength, flexibility) and intellectually stimulating. This course further proposes to unite one’s body, mind and creative energy through such movement sequences and excite participants about dance.

Objectives
1. To introduce contemporary dance techniques, philosophies, approaches and styles in a safe and inspiring environment.
2. To provide an outlet in which students are encouraged to develop their technical, kinesthetic, intellectual and creative capacities in movement.
3. To guide students to move in new, unfamiliar and unexpected ways.
4. To develop individual and group performance and improvisational skills relative to a beginning technical level.
5. To promote an appreciation, if not love, for dance as an art form and educational tool.

Course Content
I. Introduction
   A. Description of course
   B. Expectations (Attendance and Grading Policy)
C. Daily structure of course
D. Evaluation and Critique (Attendance and Grading Policy)

II. The Technical Aspects
A. Kinesthetic awareness
B. Efficiency of skeleton, joints, muscles
C. Alignment, Line
D. On-Balance/Off-Balance/Right-Side-Up/Up-side-Down
E. Control/Release
F. Strength, Endurance, Flexibility
G. Breath, Ease through movement

III. The Expressive, Creative Aspects
A. Body and Space
   a. Bartenieff Fundamentals
e. Focus
   Breath/Core-Distal Relationship
   Upper-Lower/Body Half/Head-Tail
   Contra-Lateral Connectivity
   Kinesphere
   b. Body Parts/Isolation
   i. Active Space
   c. Alignment
   d. Skin/Muscle/Bones
   g. Direction/Dimension/Plane
   h. Positive/Negative Space

B. Time
   a. Momentum/Duration
c. Tempo
   b. Stillness
d. Accent

C. Energy/Movement Qualities/Force
   a. Active/Passive
d. Percussive/Sustained
   b. Weight/Weight Sensing
e. Phrasing
   c. Direct/Indirect
f. Strong/Aggressive/Gentle/Soft

D. Improvisation Tools
   a. Spontaneous, appropriate movement choices
   b. Initiate new pathways, connections
   c. Solo and group structures
   d. Contact/partnering (coming together, separating)

IV. The “Performer” Aspects
A. Style
   a. Shaping movement in a variety of ways
   b. Indicating intent, motivation

B. Articulation, Clarity

C. Bringing life to space
   a. Creating an energy, mood or environment through movement
   b. Relationship between dancers
   c. Relationship between dancer and viewer

V. Growth and Development
A. Constructively receiving and applying feedback/corrections
B. Appropriate risk taking
C. Capability of dancing holistically: mind, body, creative energy and spirit equally invested and involved.
Attire
Street shoes are not permitted in the dance studios. Movement will be experienced with bare feet. Students should plan to wear clothing suitable for movement and should take into account keeping the body warm for the beginning and end of class (sweat pants, t-shirts, leotards, stretch pants, baggy pants). Remove jewelry and tie long hair back. No chewing gum in the dance studio!
To rent a locker: See Dance Program Secretary, PARTV 199

Tardiness
Class begins promptly at 2:40 PM. Students arriving late will not be permitted to take class (for safety purposes), and will instead observe and take notes. Two observations equal one absence. Don’t be late. Also, please do not plan on leaving early. Class will end at 4 PM. All dancers are expected to stay until the closing circle concludes.

Injury
Please notify the instructor of any injury (current or past) that may affect your full performance in class.

Attendance and Grading Policy

Attendance: Attendance is important in any field, but vital in the field of dance. Learning to dance requires that your body do it. You won’t gain in flexibility, and strength, or in your ability to pick up movement or generate your own movement by hearing about what happened from a classmate, or reading a book. In other words, there is no way to make up the material you miss. STUDENTS ARE EXPECTED TO BE IN EVERY CLASS. However, knowing that unpredictable circumstances can arise, students are granted two permissible absences. Students may also make up two absences by watching, and writing a one-page observation of another dance class that is approximately the same level and style of class that one is taking. AFTER A STUDENT HAS USED HER/HIS TWO ABSENCES AND TWO MAKEUPS, THE STUDENT WILL BE DOCKED ONE-THIRD OF A GRADE FOR EVERY ABSENCE FOLLOWING. IF THE STUDENT MISSES 6 CLASSES (IN ADDITION TO TWO PERMISSIBLE ABSENCES), THE STUDENT WILL EARN AN “F” FOR THE SEMESTER. SHOULD A STUDENT MISS 4 CLASSES OR MORE WITHIN THE FIRST TWO WEEKS OF THE SEMESTER, S/HE WILL BE ASKED TO DROP THE COURSE.

Grading: Dance is different from many other fields in that a student’s work is not as quantifiable as it is in some other subjects, such as history or math. For this reason grading is not assigned a point breakdown. To earn an “A” a student must:
+ show signs of aptitude for dance sensitivity, technique and improvisation
+ show signs of working on class material and instructor/peer feedback from class to class
+ have an energetic, attentive and fully present attitude
+ progress over the semester, actively incorporating feedback that is offered to the whole class and the individual
+ strive to be at the top level of the class
+ and, of course, fulfill the attendance, critique and exam requirements

Students may receive an “incomplete” (I) only if there are exceptional circumstances which have been discussed with the instructor.

Performance Attendance & Written Critique

Students are required to see the Spring Dance Showcase (March 11-15th) and Spring Dance Concert (April 30th-May 3rd) and may pick from one of the following: ACDFA Benefit Concert (January 24-
25th), Headwaters Dance Company Concert (January 31st – February 2nd at MCT) Scott/Powell Performance February 1 - 8:00 pm Myrna Loy Center$10 students, Keo Woolford March 7 - 8:00 pm Myrna Loy Center$10 students, Nora Chipaumire April 10 - 7:30 pm Myrna Loy Center $10 students to write 2 required critiques. Students are required to write two critique and submit one program from the concerts of choice. Dancers are highly encouraged to see all available dance concerts but again, are required to see at least 3 concerts. Critique guidelines will be distributed prior to the dance concerts.

Tickets for performances in the PARTV Center are on sale in the Box Office in the Lobby of the PARTV Center. NOTE: Students may usher for performances in the PARTV Center by signing up at the Box Office in the Lobby. The instructor will require a written critique for which the guidelines will be distributed prior to the concert. Students will need to give specific examples, so it is recommended that one take notes either during or after the concerts. The student’s grade will be lowered by one-third of a point for a critique that is not submitted (e.g., if you start with a B, your grade will drop to a B-, then C+ and you will receive a “C+”).

### Academic Misconduct and the Student Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

### Drama/Dance Policy

All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance Handbook. The Handbook is available online at [http://www.sfa.umt.edu/drama/index.html](http://www.sfa.umt.edu/drama/index.html).

### DANCE TECHNIQUE STUDENT REQUIREMENTS

#### FALL SEMESTER 2008

I. NO STREET SHOES, FOOD, OR DRINK ALLOWED IN THE DANCE STUDIOS.

II. All students enrolled in classes who are not Drama/Dance majors are highly encouraged to sign up as C/NC. PLEASE NOTE, HOWEVER, in order to receive Expressive Arts credit, a student must enroll for a traditional grade and the grade received must be a C or higher.

   **Friday, December 5th, is the last day to change to C/NC, and may be done after Oct 6th by petition only.**

III. Attendance is required at all three of the following:

   A. **Site-Specific Dance Concert, October 4-5** (Sat.-Sun.), Various campus locations, meet at Oval. No Admission Charge.

   B. **Fall Dance Showcase, November 18-22** (Tues.-Sat.), Open Space, $8.00 General Public/Senior Citizens/Students, $5.00 Required Students/Floor seats.

   C. **Informal Concert, Dec 6** (Sat.), PARTV Open Space, all tickets $3 at the door.

Tickets for performances in the PARTV Center are on sale in the Box Office in the Lobby of the PARTV Center beginning Tuesday, September 2nd.
NOTE: You may usher for performances in the PARTV Center by signing up at the Box Office in the Lobby.

Your instructor will require a written critique, quiz, or something else of his or her own choosing. You will need to give specific examples, so take notes either during or after the concerts. As you watch, it will be helpful to think about the following:

1. Which pieces you felt strongly about (i.e., either really liked, disliked, were puzzled by, etc.)
2. On the choreography of each piece;
   a. What is the theme or movement idea?
   b. What is the style of dance and how does it work with the theme?
   c. What is it about the movement or the way the piece progressed that made you react as you did?
3. Your reaction to the performances of the dancers: expression and technique.
4. Your opinion on the theatrical elements: costumes, lighting, sets and sound score. Did they work with the choreography?

Provide specific examples to back up your opinions!

ATTENDANCE AND GRADE POLICY – DANCE TECHNIQUE

Attendance is important in any field, but vital in the field of dance. Learning to dance requires that your body do it. You won’t gain in flexibility, and strength, or in your ability to pick up movement or generate your own movement by hearing about what happened from a classmate, or reading a book. In other words, there is no way to make up the material you miss.

So, WE EXPECT YOU TO BE IN EVERY CLASS. However, knowing that unpredictable circumstances can arise, we are giving you two absences. You may also make up two classes. You can do this by watching, and writing a one-page observation of another dance class that is either a more advanced level of the style you’re studying or a different style, or by participating in another section of the same level and style of class that you’re taking.

AFTER YOU HAVE USED YOUR TWO ABSENCES AND TWO MAKEUPS, YOU WILL BE DOCKED ONE-THIRD OF A GRADE FOR EVERY ABSENCE FOLLOWING.

Dance is different from many other fields in that a student’s work is not as quantifiable as it is in some other subjects, such as history or math. For this reason we do not have a point breakdown, but rather general guidelines.

To receive an “A” you must:

* show signs of aptitude for dance technique, and musicality
have an energetic, attentive attitude
★ progress over the semester
★ be at the top level of the class
★ and, of course, fulfill the attendance, critique and exam requirements

You will receive an “F” if your absences and lack of critiques add up (or subtract) to an “F.”

Your grade will be lowered by one-third of a point for each critique you do not hand in (e.g., if you start with a B, your grade will drop to a B-, then C+ and you will receive a “C+”).

You may receive an “incomplete” (I) only if you have:
★ exceptional circumstances, which you have discussed with the instructor.

NOTE: LOCKER RENTALS ARE AVAILABLE FOR ALL STUDENTS IN THE DANCE CLASSES. WE RECOMMEND THAT YOU DO NOT LEAVE PERSONAL BELONGINGS UNATTENDED IN THE DRESSING ROOMS, HALLWAYS, OR DANCE STUDIOS, AS THEFTS FREQUENTLY OCCUR. LOCKERS MAY BE RENTED FOR $7.00/SEMESTER, OR $13/TWO SEMESTERS. (see Dance Program administrative assistant—door across from women’s dressing room and then up the stairs.)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.