I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>V: Literary &amp; Artistic Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
</tr>
<tr>
<td>Course Title</td>
<td>Dance in Cinema</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

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

<table>
<thead>
<tr>
<th>Instructor/Requestor</th>
<th>Karen Kaufmann</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>x2870</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:karen.kaufmann@umontana.edu">karen.kaufmann@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
</tr>
<tr>
<td></td>
<td>x2879</td>
</tr>
<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
</tr>
<tr>
<td></td>
<td>x4970</td>
</tr>
</tbody>
</table>

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

Dance in Cinema looks chronologically at the use of dance in popular movies and answers questions about why and how dance is used in film, for what purposes, and how its use speaks about how dance is viewed by society during the period of the film or its release. The goal of this course is to develop students’ critical abilities by asking that they analyze and comment on the preceding questions as well as: How does dance relate to plot? How does dance advance character development? Why have movies with dancing been more prevalent in some decades than in others? How is dance used to enhance ethnic identity? How and where are the dance scenes shot and how does the camera work reflect the role the dance plays in the film?

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

Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.

This new online course examines a variety of works depicting dance in film—from the 1920s to the present. The course provides a chronological context for analyzing why and how dance is used in film and looking at its use in different film genres. Students will gain a basic understanding of film choreography, its relationship to plot structure and character development, and how the use of dance in film reflects its function in society as a whole.
These courses provide mechanisms for students to receive instruction on the methods of analysis and criticism. Through lecture notes, critical questions, and viewing selected films, students will analyze the varied ways in which dance functions in film: to develop relationships between characters, to elucidate the emotional life of the characters, to establish ethnic or group identity, to develop subplots, to further the main plot. Students will have to learn to analyze the use of dance in these different contexts and critique how well the dance is functioning.

These courses provide mechanisms for students to develop arguments about the works from differing critical perspectives. Students will be encouraged to think critically and articulate their arguments about what they’re seeing from historical, cultural, aesthetic, psychological, literary and socio-political perspectives, increasing their literacy as viewers of film and dance. As students view multiple works from a ninety-year period, they will learn to develop arguments about how dance has been used in different eras, how it reflects the socio-political context of those decades and how aesthetic fashion changes.

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. 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)

Upon completion of this perspective, students will be able to analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

The focus of this course is to examine the particular use of dance with respect to different film genres (drama, comedy, history, mystery, Western, musical, and action). Upon completion of this course, students will be able to analyze the role of dance within the context of these film genres and historical periods.

Upon completion of this perspective, students will be able to develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Upon completion of the course, students will be able to develop coherent arguments critiquing the use of dance in these films from historical, aesthetic, cultural, psychological, socio-political and choreographic perspectives. Through discussion, paper writing, a midterm, and a final, students will have the opportunity to compare the use of dance in multiple films, drawn from an expanse of time, which will assist in developing their critical thinking skills and give students practice developing arguments to support their perceptions.

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](http://teaching.berkeley.edu/bgd/syllabus.html)
DANCE IN CINEMA *Spring 2009 * Drama/Dance Dept. * DAN 234L * 3 Credits
Amy Ragsdale * aragsdale@imt.net

COURSE DESCRIPTION:
Through readings and video viewing, we will explore the role of dance in popular movies, spanning from the 1920s until now. We will discuss how dance functions in these films from historical, literary, aesthetic and socio-political perspectives.

OBJECTIVES:
- To become familiar with some of the most significant films using dance.
- To be able to analyze and articulate different ways in which dance is functioning within those films.
- To be able to critically assess how well dance is integrated into these films and performing its function.
- To demonstrate your ability to analyze and articulate the relationship between each film and its larger societal, historical and aesthetic contexts.

EXPECTATIONS:
- You will actively participate in discussions.
- You will hand in assignments when they are due.
- You will carefully proofread your writing for spelling and grammatical construction and edit for organization, thoroughness and conciseness.

REQUIREMENTS:
- participation in monthly discussion sections.
- one five-page paper on a film of your choice, discussing the role dance plays in the film and how successfully you feel it functions
- a final exam, consisting of multiple choice and essay questions
- There is no required text. Readings will be posted online.

GRADING:
- participation in discussion sections 30%
- paper 30%
- final exam 40%

Students with disabilities or special needs should see the instructor.

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

*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.