I. ASCRC General Education Form

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<tr>
<th>Group</th>
<th>V: Literary &amp; Artistic Studies</th>
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<td>Dept/Program</td>
<td>Drama/Dance</td>
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<tr>
<td>Course #</td>
<td>DAN UG 434L</td>
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<td>Course Title</td>
<td>World Dance</td>
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<td>Prerequisite</td>
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<td>Credits</td>
<td>3</td>
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II. Endorsement/Approvals

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

| Instructor Requestor  | Karen Kaufmann                |
| Phone / Email         | x2870                          |
|                       | karen.kaufmann@umontana.edu    |
| Program Chair         | Mark Dean                      |
|                       | x2879                          |
| Dean                  | Dr. Stephen Kalm               |
|                       | 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)

World Dance provides critical study and analysis of aesthetics, cultural emblems, politics and belief systems of world peoples through dance. This course uncovers the diverse ways in which dance is used worldwide: as a vehicle for religious practice, source of political power, form of cultural identity and ritual, expression of gender, a form of entertainment, celebration, and most importantly, a way in which all peoples are universally connected. Through the investigation of the political, sacred and social functions of dance, this academically rigorous course enables students to recognize dance as a reflection of a culture’s aesthetics, history and belief systems. Scholarly practices are exercised, including extensive research, writing, analysis, assimilation and critique. As students assess the role of dance within non-Western and Western cultural traditions, World Dance fulfills both the Non-Western Studies and Literary and Artistic Studies general education requirements.

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 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.

Through lecture and class discussion, students acquire a specific language to discuss and interpret movement. This system—defined by Austrian physicist Rudolf Von Laban—categorizes movement through use of the body, space, time and energy. Becoming versed in this language permits students to objectively look at the internal structure of world dances and articulate meaning. Students are assigned extensive scholarly readings that first introduce historical perspectives regarding world dance and then delve deeply into the ethnographic and critical study of dance.
Readings vary in historical and cultural scope, exposing students to dance forms (and their embedded meanings and implications) ranging from ancient Greece to medieval Europe to the Japanese court to contemporary Africa. In class, students are exposed to many historical and cultural dance forms that support assigned readings.

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<th>These courses provide mechanisms for students to receive instruction on the methods of analysis and criticism.</th>
<th>Students are afforded the opportunity to participate in world dance forms (such as West African dance and Spain's Flamenco dance) in the dance classroom. The opportunity to embody the dance heightens students' understanding of the defining characteristics of the form and thereby the culture and time period that evolved the dance.</th>
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<td>These courses provide mechanisms for students to develop arguments about the works from differing critical perspectives.</td>
<td>Students investigate dances that evolved, or were eradicated, during specific times in history and thus learn about the power assigned to the human body and its expression through dance. For example, through the study of American Indian traditional dances such as the Ghost Dance, students learn about a new religion and how a restored sense of hope evolved from a form of dance. They learn about why the threatening power of such cultural practices as dances were outlawed and prohibited by governmental authorities. Contemporarily, students learn how traditional dances strive to survive as symbols of one's heritage and cultural emblems. This extensive study is applied to several different cultural dances including: European Folk Dance, Bharatha Natyam, dance of the Whirling Dervish, Polynesian Dance, Ballet, Japanese Court Dance, African Dance, Capoeira, Danztheater and Chinese Traditional Dance.</td>
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**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. | After students become familiar with research methods, each student exercises extensive research (text, journal, film, music, Internet, live interview, participation in dance forms) upon a specific dance from a particular culture or time period. Through this research, the student learns about the significance of the dance form and its effect on said culture or time period. |
Presentation of this research enables the entire student population to further understand the impact of a particular dance form and its importance in the realm of world dance.

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.

1. Written reading quizzes following each section of assigned reading topics.
2. Written mid-term and final exams test the assimilation and understanding of material assigned through reading and lecture and tests factual information, historical analysis, aesthetic content, political content, cultural impact and philosophic interpretation.
3. Final research project and paper investigating a specific form of world or historical dance that exemplifies the: social order, cultural identity, expression of religious/ritual worship, gender specific behavior, power structure or method of celebration/entertainment for a particular culture or people. The project enables students to deepen their understanding of a chosen culture, peoples, time period, history, implication and purpose by which a specific dance evolved. The project reveals the weight and depth of the dance and its meaning.
4. Progress reports (2) on final research project and paper are evaluated before presentation of research is permitted.
5. Analysis of dance performance (traditional dance theater as well as dance performance as seen in traditional American Indian Pow-wow celebration) is documented in two 3-5 page dance critiques.

Active participation in both class discussion as well as dance practicum in which students have the opportunity to first-hand learn world dance forms in the classroom.

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<th>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: <a href="http://teaching.berkeley.edu/bgd/syllabus.html">http://teaching.berkeley.edu/bgd/syllabus.html</a></th>
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**DAN 434L World Dance**  
University of Montana  Department of Drama/Dance
Instructor:  Associate Professor Nicole Bradley Browning  
Office:  PARTV 185, x2682  
Email:  nicole.bradleybrowning@umontana.edu  
Hours:  Thursday 9-11  

COURSE DESCRIPTION  
The study of dance, a universal art found in all human societies, is reflective of cultural history, 
aesthetics and belief systems. To more completely comprehend dance of diverse cultures, 
students will open themselves to the society and time period from which the dance evolved. 
Through this study, students will better understand dance as: an emblem of cultural identity, 
social order, power and gender-specific behavior; an expression of religious worship and/or ritual; a classical art form; and as a medium for personal expression in western and non-western 
cultures.  

COURSE OBJECTIVES  
1. To enhance one’s understanding of the various political, social and sacred functions of 
dance cross culturally and through specific time periods.  
2. To increase one’s knowledge of historical facts and events relative to the development of 
dance in western and non-western cultures.  
3. To provide emerging dance artists with sources of inspiration which exemplify physical, 
intellectual and emotional qualities of dance.  
4. To introduce and exercise scholarly practices in dance including: research, writing and 
critique.  

INSTRUCTIONAL METHODS  
This course stimulates active learning through movement, lecture, discussion, reading, research, 
writing, dance viewing and presentations.  

REQUIRED TEXT  
Course Packet: DAN 434 by special order OR all course readings are available on ereserve at 
the Mansfield Library. If students chose to download readings from ereserve, it is her or his 
responsibility to print each article to maintain in a three-ring binder. Students are required to 
have a three ring binder and notebook for this class.  

Additional readings as assigned by instructor.  

COURSE REQUIREMENTS  
1. Short objective reading quizzes will be given following each section of assigned 
reading.  
2. It is expected that students view as much “live” dance as possible. Written critiques and 
discussion will follow performances. Students are required to attend and critique 2 
performances, one of which must be the annual American Indian Powwow celebration 
at the University of Montana Adam's Center in April.
3. A midterm and final exam will test assimilation and understanding of material assigned through readings and lecture. Generally this exam is designed as a take-home exam. Questions may include: factual information, historical analysis and cultural interpretation.

4. A final project or paper is required on a subject approved by the instructor. To aid the research process, each week (for a period of three weeks) a two-page paper summarizing progress, materials gathered and creative thoughts on the subject will be submitted to the instructor. The two-page papers must include at least 3 separate sources that can range from books and magazines to interviews, videos, paintings and sculptures. Strict attention must be given to quotes and footnotes for each progress paper. A final project honoring a culture through dance is also an option. Students choosing this option may choose to choreograph and perform a dance or lead the class through a choreographed group dance that exemplifies and teaches about the culture through the basic elements of movement: body, space, time and energy. Students choosing this option are expected to report research in weekly papers as well.

**GRADING**

- Attendance and class participation (discussion and movement) 10%
- Reading/Quizzes 10%
- Critiques (2) 10%
- Midterm Exam 20%
- Progress Reports (2) 10%
- Final Project or Paper 20%
- Final Exam 20%

* Important note: Two absences are permitted during the semester. Each additional absence warrants a lowering of your grade 1/3 letter point (i.e. A becomes A-).

*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.*