

UC 11823 12F

CBM003 ADD/CHANGE FORM

APPROVED MAR 27 2013

Undergraduate Council  
 New Course  Course Change  
 Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: School of Theatre and Dance College: CLASS
2. Faculty Contact Person: Becky Valls Telephone: 35720 Email: rvalls@central.uh.edu
3. Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title: DAN / 2307 / Aesthetics of Movement
  - Instructional Area / Course Number / Short Course Title (30 characters max.): DAN / 2307 / AESTHETICS OF DANCE
  - SCH: 3.00 Level: SO CIP Code: 5003010003 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
 If Yes, please complete:

RECEIVED OCT 12 2012

- Instructional Area / Course Number / Long Course Title:       /      /
  - Course ID:        Effective Date (currently active row):
6. Authorized Degree Program(s): Bachelors
    - Does this course affect major/minor requirements in the College/Department?  Yes  No
    - Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
    - Can the course be repeated for credit?  Yes  No (if yes, include in course description)
  7. Grade Option: Letter (A, B, C...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
  8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
DAN / 2307 / Aesthetics of Movement
    - Course ID: 17793 Effective Date (currently active row): 01182010
  9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: ENG 1304 Description (30 words max.):  
Developing a critical appreciation and awareness of the aesthetic aspects of form and motion in dance, other art forms, and human experience.

10. Dean's Signature: \_\_\_\_\_ Date: 10/8/12  
 Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: School of Theatre and Dance

Person Making Request: Becky Valls

Telephone: 713-743-5720

Email: rvalls@central.uh.edu

Dean's Signature: \_\_\_\_\_

Date: Click here to enter text.

Course Number and Title: DAN 2307

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will develop an awareness of the historical, sociological, cultural, and aesthetic content of western theatrical dance forms through assigned readings, writing, lecture, activity, and the viewing of dance. Students will demonstrate the elements of dance physically in activity class and apply their knowledge to speaking and writing about dance.

Students will compare and contrast two world dance forms in a 2 page paper.

Students will perform basic movement vocabulary in activity classes.

Students will critique a ballet and modern dance performance in writing using the 4-part Feldman Model. Students will compose and perform choreography in small groups

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

xWID Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

#### Critical Thinking:

Students will attend two dance performances and write a 3-4 page written critique on a ballet and modern dance performance using the 4-part Feldman Model (describe, analyze, interpret, and evaluate).

Note: Students attend a performance by Houston Ballet and a selected professional modern dance company.

~~Students will compare and contrast two cultural dance forms on video and write a 3-page paper to apply knowledge of dance elements and the Feldman Model.~~

#### Communication Skills:

In the same 3-4 page critique papers, students will demonstrate the the ability to communicate effectively.

Students will choreograph and perform an original dance with a theme in groups of four applying knowledge of form and content.

#### Empirical & Quantitative Skills:

Click here to enter text.

#### Teamwork:

Students will choreograph and perform an original dance with a theme in groups of four exercising their ability to collaborate effectively. *A video of the collaboration will be uploaded.*

Students will work with partners and in groups within the dance technique class.

#### Social Responsibility:

Students will develop an understanding of the role of art in society and why people view art differently through reading assignments, discussion, and written critiques. *In the same 3-4 page paper students will consider issues of social responsibility.*

Personal Responsibility:

Click here to enter text.

Will the syllabus vary across multiple section of the course?  Yes  No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:

*For Dr. Steven L. [Signature]*

## DAN 2307 Aesthetics of Dance

### Evaluation of Dance Critique Paper – Percentage Breakdown and Helpful Tips

**Content** = 60 % of grade

- **Introduction** - worth up to 10 points (see below for tips)
- (FELDMAN MODEL FORMAT BELOW)
- **Identification and Description** – worth up to 10 points
- **Analysis** – worth up to 20 points
- **Interpretation** – worth up to 10 points
- **Evaluation/Conclusion** – worth up to 10 points

**Form** = 40 % of grade

- **Proof of Attendance** = worth up to 10 points ( must have ticket stub and program attached, except paper #1)
- **Title Page** = worth up to 5 points (cover page with your name, teacher name, title of dance and dance company, choreographer's name, location of performance, date of performance)
- **Formatting and Length** = worth up to 10 points ( 3 FULL pages, double-spaced, Times 12 font, block format- label sections, no page heading on page 1 due to title page, 1 inch margins on all sides, paper stapled together)
- **Readability and Mechanics** = worth up to 15 points ( spell check your paper, check grammar, punctuation, titles of dance should be in italics, sentence structure, development and organization of ideas, Paper #1 has a comparison/ contrast category worth 10 points )

\*\*Late papers will receive 10 points off per class day late.

\*\*Don't forget to staple your ticket stub and program to the paper. Write your name on the ticket and program as they may become accidentally detached from your paper.

\*\* For paper #1, instead of proof of attendance, b/c the videos are viewed in class, there is a comparison/contrast category.

#### *Additional help for writing your dance paper...*

- Take notes on the concert program. This way when you get home and only have the afterimages to work from, you'll have some concrete reminders written down about each piece, such as a costume, prop or particular movement that stood out to you about each dance.
- The introduction can include the "who, what, when, where" information about your concert. It may contain general information about the theatre, artist/company, or your initial expectations of the event. Sometimes a good paper can begin with a striking image or idea which you believe to be at the heart of your experience. You may convey a strong sense of what you consider to be significant about your theatre experience. You may also include a statement about what you intend to do in the paper and any points you plan on making.
- In your conclusion, it can be powerful to leave the reader with a lasting impression, a closing image or idea about the dances you watched.

- It is not necessary to write down every single detail of the entire concert. I am most interested in the analysis of the choreography. *A paper detailing costumes, lighting and storylines only will not be accepted.*
- Write succinctly and intelligently with appropriate use of language. Do not write the paper in the casual language you use for speaking with friends.
- Do not watch the concert with preconceived ideas of what you think you should be seeing. Accept what you watch as pieces of art standing on their own merit.
- Write a rough draft first. Go through and make sure your descriptions are detailed and clear. Assume that the instructor has not seen the concert and you are trying to help me see it through your descriptions.
- *If you feel that you may have problems with your writing, please visit the writing center on campus for assistance.*

### Additional Movement Terminology

Pulse	Imagery	Combination	Mood	Tension	Force
Synchronized	Gesture	Transition	Interaction	Motivation	Linear
Continuity	Distinctive	Vivid	Resistance	Aesthetic	Focus
Articulation	Kinesthetic	Rhythm	Phrasing	Manipulation	Design
Tempo	Sagittal Plane	Artistry	Execution	Expression	Flow
Frontal Plane	Merging	Projection	Extension	Texture	Nuance
Heavy	Bound	Tight	Loose	Levels	Light
Sharp	Smooth	Horizontal Plane	Angular	Smooth	Dynamic

### For Example...

1. *The dancer entered. >can become>*  
The stout dancer rumbled onto the empty stage with a low, heavy roll.
2. *The dancer landed in first position. >can become>*  
The willowy dancer, with arms powerfully outspread, descended swiftly and landed in a clean first position.
3. *The group of dancers moved their pelvises and struck a pose. >can become>*  
The group of muscular dancers oozed along while gyrating their pelvises and jabbing their feet into the floor, then suddenly froze into off-balance shapes.
4. *The dancers moved quickly. >can become>*  
The expressive quartet darted rapidly upstage along zigzag pathways.

# Feldman Model

## The Performance of Art Criticism

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Edmund Burke Feldman, a noted professor of art, developed a four-stage sequence for describing, analyzing, interpreting, and evaluating works of art. The Feldman Model presented here, begins with the easiest task, describing the work of art, and progresses through logical problem solving stages to the most difficult, developing an informed judgment about the art. The Feldman Model encourages delayed judgment by requiring focus on visual facts before drawing conclusions.

1. **IDENTIFICATION AND DESCRIPTION – the process of taking inventory**
  - a.) Describe what you see and hear. Identify the form/style of dance and music.
  - b.) Describe the costumes, lights, scenery, theatre setting ( in relation to performance).
  - c.) Describe and count performers; identify technical training.
  
2. **ANALYSIS – the process of finding relationships between elements in the work**

*Describe the dance elements/concepts and how they relate to each other.*

  - a.) The use of body – body parts, body shapes, motion, groupings, partnering, relationships.
  - b.) The use of space – size (large vs. small moves), levels, directions, focus, floor patterns/pathways, spatial designs, use of symmetry/asymmetry, environment
  - c.) The use of time – speed (fast vs. slow), rhythmic patterns, simultaneous events, repetition, cause/effect, momentum, accents, pulse, stillness
  - d.) The use of energy – weight (strong vs. light), attack (sharp vs. smooth), quality of movement, dynamics, flow ( bound vs. free flow)
  - e.) OVERALL STRUCTURE – how were the parts/scenes of dance arranged? How did the parts relate to the total event? Did choreography include theme and variation, ABA, canon forms.
  
3. **INTERPRETATION – the process of finding out what a work of art means**
  - a.) What were the choreographer's intentions in this dance? What was the artist trying to tell us? Is there a literal theme, movement theme, a social/political commentary, etc.?
  - b.) How did the performers carry forth the intentions of the work?( you may comment on technical performance ability)
  - c.) Use evidence gathered during the description and analysis to arrive at a meaning of the work. Make an informed guess of the artist's intentions. What characteristics caused you to make this hypothesis?
  
4. **EVALUATION – the process of forming a judgment about the work of art**
  - a.) Did the choreographer succeed in his/her intentions? By what criteria do you make this determination? (Use data collected through the responses to items 1 – 3 )
  - b.) What affected you? Describe personal kinesthetic responses.
  - c.) Was the length appropriate? Was it worth going to see? Would you recommend this to your friends? Why or why not?

OUTLINE AND ASSIGNMENTS - FALL 2012 VALLE    “\*” Dress- out for class  
DAN 2307 Aesthetics of Movement Course 11958

**INTRODUCTION to DANCE- Profile on Self**

Aug 27 Introduction to course

Assignment: Type a one-page, 12pt font, double-spaced letter to me, -“Dear Professor Valle”- Talk about your experiences with dance. For example, did you take dance lessons? Was dancing part of family gatherings? How does dancing fit into your life now? What would you like to learn about dance and experience in this class?

Assignment: Read Chapter 1, *Learning About Dance* by Norma Ambrosio - Answer # 2-5 on pg. 17 of book and prepare to discuss in class. Print *Types of Dance* Handout from Blackboard and bring to class.

Due 8/29

Aug 29 Dance and Society - dance as ritual (spiritual, transformative) / dance as art (form, content, style)

Intro to Cultural Dance/Capoeira

View video -*Dancing, Program 1: The Power of Dance*

Letter to Professor Valle due; other questions will only be used to discuss in class

Aug 31 Brazilian Arts Foundation Capoeira class \*

Assignment: Read Chapter 8- *Dance in World Cultures* and answer questions 1 and 3 pg. 124 for class; Print Handout *Dance in World Cultures* Handout from Blackboard and bring to class Wednesday to answer questions from watching video.

See Cultural Dance: Brazilian Arts Festival

Sunday, September 2nd, 2012 from 1pm to 10 pm

Jones Plaza Downtown, 601 Louisiana, Houston, TX 77002

Dance Performance TBA

\$8 PreSale/\$10 at Door

<http://brazilianarts.org/baf-events/houston-brazilian-festival/general-information/ticket-sales>

**DANCE IN WORLD CULTURES**

Sept 3 LABOR DAY – NO CLASS

Sept 5 Chapter 8 – Dance in World Cultures

Video –Dancing Program 8: Dancing in One World

Sept 7 Video – Dancing Program 2: Lord of the Dance

Print and Read Handouts *Abstraction in Art and Aesthetics* and *Aesthetic Framework for Dance* from Blackboard and be prepared to discuss in class.

**DANCE AS AN ART FORM**

Sept 10 Art and the Aesthetic Experience- why we view art differently, the viewing of art as an aesthetic experience.

Assignment: Read Chapter 2: The Choreographer and Chapter 7: Improvisation and Creative Movement answer question 3 pg 111 for discussion in class; Print *Elements of Dance* Handout and bring to class

Sept 12 Discuss Chapter 2: The Choreographer and *Elements of Dance* Handout and Chapter 7: Improvisation and Creative Movement

**ELEMENTS OF DANCE and CRAFT OF CHOREOGRAPHY –Body, Space, Force, Time**

Sept 14 Improvisation – body, space, force, time\*

Sept 17 Improvisation – body, space, force, time\* / Discuss Ch. 11 Dance Production: The Collaborators, pgs. 165-175

Assignment: Read Ch. 11 Dance Production; Print and Review Handout 5) *Feldman Model for Dance* and 6) *Feldman Model Paper Evaluation* from Blackboard and bring to class

**FELDMAN MODEL**

Sept 19 Discuss Ch 11; View videos and discuss writing the Feldman Model, using *Feldman Model for Dance* and *Elements of Dance* Handouts

Paper #1: Choose one of the companies from cultural videos and write a minimum of 2-pages, 12 pt font, double-spaced paper, using *Elements of Dance* and *Feldman Model* Handouts. Due Sept 28



## FELDMAN MODEL

Sept 21 View videos/discuss Feldman Model  
Assignment: Read Chapter 4- The Audience, answer questions 1-3 for discussion; Read Chapter 5 -- Ballet

## BALLET

Sept 24 Ballet history

Sept 26 Ballet history

Assignment: Review Table 5.1 on pg. 63. Answer question 1 on pg. 66  
Print Handout 9) *Ballet History* and 10) *Ballet Terminology* from Blackboard. Review and bring to class

Sept 28 Ballet history

**Paper #1 due - staple Feldman Model Evaluation from Blackboard to front of paper**

Oct 1 Ballet technique class\*

Oct 3 Ballet technique class\*

Oct 5 Ballet technique class\*

Assignment: Use Study Guide from Blackboard for Test 1 to prepare for test

**See Ballet: Dominic Walsh Dance Theatre**

**Paper #2 Due: Oct 29**

7:30 pm, Thursday - Saturday, October 11-13, 2012

Hobby Center for Performing Arts 800 Bagby

[dwdt.org](http://dwdt.org)

Oct 8 Review for Midterm

Oct 10 Compare modern dance and ballet

Oct 12 **Midterm Test**

Assignment: Read Chapter 6 - Modern Dance; Answer question 1-2 pg 94 for discussion in class. Print Handout *Modern Dance History* and *Modern Dance Terminology* from Blackboard. Review and Bring to class

## MODERN DANCE

Oct 15 Modern Dance history Video: Dance Pioneers

Oct 17 Modern Dance history -- Post Modern Dance

Oct 19 Modern Dance history -- Dance -- Theatre and Contemporary Dance

## MODERN DANCE

Oct 22 Modern Dance technique \*

Oct 24 Modern Dance technique \*

Oct 26 Modern Dance technique \*

Assignment: Read Chapter 10 -- Social Dance and answer questions 1-2 on pg 157; Print Handout *Social Dance* from Blackboard and bring to class

## SOCIAL DANCE

Oct 29 Ballroom and Popular Dance

**Paper #2 Dominic Walsh due-** staple Feldman Model Evaluation to front of paper from Blackboard

Oct 31 Video: PBS Sex and Social Dance

Nov 2 Video: 50 Years of Hollywood

Assignment: Read Chapter 9- Jazz Dance, Musical Theatre, and Tap Dance answer questions 1 and 3 for class  
Print Handout *Jazz History*, *Jazz Terminology*, and *Breakdancing* from Blackboard and bring to class.

See Modern Dance: Class is required to attend both performances. You only have to write a paper on one of them – your choice.

**Regifting Lions**

Oct 25-27, 2012 8pm

Barnevelder Movement Arts Complex, 2201 Preston.

[www.regiftinglions.info](http://www.regiftinglions.info)

**Paper #3 Due: Nov 9**

**Vine Dances**

November 15-17, 2012 8pm

Barnevelder Theatre, 2201 Preston

[www.karenstokesdance.org](http://www.karenstokesdance.org)

**Paper #3 Due: Nov 26**

**JAZZ DANCE**

Nov 5 Jazz Dance history

Nov 7 Jazz Dance history

Nov 9 History of MTV dance

**Paper #3 Regifting Lions due-** staple Feldman Model Evaluation to front of paper from Blackboard

Nov 12 Jazz Dance Technique \*

Nov 14 Jazz Dance Technique \*

Nov 16 Jazz Dance Technique \*

Assignment: Print Handouts *Choreographic Structures and Choreographic Devices*, *Sixteen Ways to Manipulate a Motif*, and *Choreographic Project Worksheet* and bring to class.

Nov 19 **Discuss Choreography Project; decide on groups and idea**

**GROUP CHOREOGRAPHY PROJECT**

Nov 21 Thanksgiving Holiday – NO CLASS

Nov 26 Choreographic Structures / Group rehearsal\*

**Paper #3 Vine Dances due-** staple Feldman Model Evaluation to front of paper from Blackboard

Nov 28 Group rehearsal\*

Nov 30 Group rehearsal\*

Dec 3 Group rehearsal\*

Assignment: Use Exam Study Guide on Blackboard to prepare for final exam/ Print Group Choreography Project worksheet and fill out for Performance.

Dec 5 Performance-- Each person must turn in a Group Choreography Project worksheet.

Dec 7 Watch Choreography Projects and Review Study Guide for Final Exam

**FINAL EXAM: 11:00am-2:00pm on Wednesday December 19, 2012**

**UH Emerging Choreographer Showcase – No paper**

**Dress Rehearsal Wednesday Dec 5 @ 7:30pm \***

**December 6-8 at 7:30p.m**

@ UH Quintero Lab (School of Theatre & Dance building). From Cullen Blvd, take Ent. 16, park in lot on left.

Theatre is across the street adjacent to Moore's School of Music. \*Sign-in as you enter and exit the performance.

DANCE 2307, FALL 2012 Course 12871  
Aesthetics of Movement

Instructor: Toni Valle  
Office: Melcher Gym, # 226

*The kinesthetic sense, important in the perception of dance because it is the movement sense, is just as involved in aesthetic awareness as are the commonly recognized senses of sight, smell, touch, and hearing. Through dance the body can be perceived as value, worn as feeling, and experienced by the dancer and audience as dynamic and exhilarating expression*  
- Sondra Horton Fraleigh

Office Hours: by appt.  
Office phone: (713)743-9842

Class time: 12:00-12:50  
Email: [tvalle@uh.edu](mailto:tvalle@uh.edu) or [toni@6degreesdance.org](mailto:toni@6degreesdance.org)

### Course Description:

This is an introductory class to dance as a performing art. Many dance forms are studied briefly but focus is given to the western theatrical dance forms of ballet, modern dance and jazz. The class is a combination of lecture and activity which includes learning dance technique, dance history, composition, and criticism. The Feldman Model of critique is used to observe and write about dance. Students write dance critiques from viewing dance videos as well as attending dance performances.

### Learning Outcomes:

1. Students will develop an awareness of the historical, sociological, cultural, and aesthetic content of western theatrical dance forms through assigned readings, writing, lecture, activity, and the viewing of dance.
2. Students will demonstrate the elements of dance physically in activity class and apply their knowledge to speaking and writing about dance.
3. Students will compare and contrast two world dance forms in a 2 page paper.
4. Students will perform basic movement vocabulary in activity classes.
5. Students will critique a ballet and modern dance performance in writing using the 4-part Feldman Model.
6. Students will compose and perform choreography in small groups

### Course Objectives:

1. To develop awareness and understanding of movement as an aesthetic experience and of dance as a performing art through class activity, lecture, and writing
2. To develop an aesthetic sensibility toward the human body
3. To develop awareness and understanding of performer training techniques and kinesthetic sensibility
4. To become familiar with stylistic, aesthetic, and historic components of dance
5. To experience art events with an enlightened aesthetic awareness
6. To develop a philosophy regarding the role of art and aesthetics in society
7. To discover one's creative potential as a dancer, choreographer, and observer of art.

### Required Reading:

Ambrosio, Nora. Learning About Dance, An Introduction to Dance as an Art Form and Entertainment, Iowa: Kendall/Hunt Publishing Co. 1994

### Evaluation/Grading:

### Due Dates:

25%	3 Written Dance Critiques	Sept 28, Oct 29, Nov 9 or 26
20%	Daily Assignments and Participation	See Outline & Assignments
20%	Midterm	Oct 12
25%	Exam	Wednesday December 19, 2012 11:00am-2:00pm
10%	Group Choreography Project	Dec 5 (performance)

### Course Requirements:

- **Reading Assignments-** (see Writing Assignments and due dates) Read hand outs and text assignments and be prepared for class discussions. All Handouts should be downloaded and printed from Blackboard by the student. It is the student's responsibility to visit Blackboard and download all assignments and handouts per the outline: <http://www.uh.edu/blackboard/>
- **Participation-** Attendance and participation is mandatory. The semester is divided into activity classes and lecture classes. You are required to wear dance clothes for activity classes. On the Semester Outline the activity classes are marked with an asterisk. Wear clothing in which you can move freely. Wear shorts, sweatpants, or leotards and tights. Do not wear street clothes (jeans), hats, or big jewelry. Secure hair away from face. Electronic devices not permitted.

NOTE: Inappropriate clothing or behavior in class will result with the student being asked to leave and receiving an absence for the class period.

Bring a binder to all lecture classes to organize hand outs and for note taking

- Written assignments must be completed and handed in on due date. All papers should be typed, no larger than 12pt font, double-spaced. If you miss class you are expected to make-up assignment and hand in -- you have one week from due date to turn in late papers. 10 pts will be taken off per class day for late papers. **ALL PAPERS MUST BE UPLOADED TO BLACKBOARD/TURN IT IN TO CHECK FOR PLAGIARISM.**

**Aesthetic Reaction Papers-** This is a writing intensive course. Three (3) aesthetic papers are to be written critiquing dance using the Feldman Model critique method and *Element of Dance* Handout (see Aesthetic Paper Requirements). Each paper will consist of at least 3-4 pages. You will be graded on form and content.

- **Written Tests/Final Exam-** There are two tests- one midterm and one final exam. Tests cover readings from text, handouts, lectures, live performances, and videos from class.
- **Attendance of Performances-** You are expected to attend five performances this semester. Performances will have an admission fee.

Brazilian Arts Festival - no paper. Keep your ticket stub or program to hand in.

Dominic Walsh Dance Theatre. – write a ballet paper. Keep ticket stub or program to hand in with paper.

Regifting Lions - choice one to write a modern paper. Keep ticket stub or program to hand in with paper.

Vine Leaf Dances - choice two to write a modern paper. Keep ticket stub or program to hand in with paper.

UH Emerging Choreographer Showcase – no paper. Sign in and out to show you attended concert.

#### Attendance:

The *School of Theatre Attendance Policy* will apply to this course. Copies are posted on the dance bulletin board, and are also available as handouts at the beginning of the semester. **THERE IS NO DISTINCTION BETWEEN AN EXCUSED OR AN UNEXCUSED ABSENCE.** Doctor's excuses do not make an absence "excused." Participation is crucial to learning dance. You are allowed 3 absences for the semester. More absences results in a reduction of final grade. Arriving to class after roll call will result in an absent mark on roll. Arriving late 2x = 1 absence.

\*For Activity Classes: if the student has an injury, permission will be given for an "observation day" and notes from the class must be written to hand in to instructor at the end of the class. Only two observation days are allowed per semester then additional outside work will be assigned if student cannot participate in activity classes due to injury.

\*Please notify the instructor before class begins if you must leave before class has ended. Class ends at 12:50

#### Make-ups:

Additional work can be done outside of class to make-up a total of two absences:

- Observe a UH technique class (with teachers' permission), write notes, and reactions to class. Have teacher sign and date a note that you have observed the class.

Extra Credit: Attend an outside dance performance and write a one page essay on your aesthetic response.

**OTHER IMPORTANT INFORMATION:** For information on Academic Honesty, Academic Calendar, Religious Holy Days, and Disabilities please go to:

[http://www.uh.edu/provost/stu/stu\\_syllabsuppl.html](http://www.uh.edu/provost/stu/stu_syllabsuppl.html)

#### Grading Scale for all Theatre & Dance classes:

94-100%	A	80-83	B-	67-69	D+
90-93	A-	77-79	C+	64-66	D
87-89	B+	74-76	C	60-63	D-
84-86	B	70-73	C-	0-59	F

**Please turn off all cell phones before class begins. No Texting or use of any electronics during class. Points will be taken off of your daily participation grade each time you are seen using electronics during class.**

#### Dance Studio Protocol:

**NO TALKING** - The protocol in a dance technique class is to remain silent throughout the class and focus physically/mentally on your personal performance.

**NO GUM CHEWING** - The departmental ruling on gum chewing in class is based on the possibility of inhaling the gum and blocking the airway while dancing. Therefore, the student's grade will be penalized for chewing gum during class.

**WATER BOTTLES** - Please remember to bring water to activity classes. Hydrating the body during a work-out is necessary for optimum performance.

**REMOVE SHOES AS YOU ENTER THE DANCE STUDIO** - Your shoes track dirt onto the dance studio floor then the next class has to lay on the dirty floor to warm-up. Respect our dance space and honor our efforts to keep the floor clean for all of our students.

**TURN OFF ALL PAGERS AND CELL PHONES DURING CLASS.**