

EASTERN MICHIGAN UNIVERSITY  
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE  
GENERAL EDUCATION PROGRAM:  
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

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DEPARTMENT/SCHOOL: DEPARTMENT MUSIC AND DANCE COLLEGE: ARTS AND SCIENCES

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1. Subject Code, Number, and Title: DANC 106; CTA 106; MUS 106; Introduction to the Performing Arts
2. Credit Hours 3
2. Course Description: *In this team-taught, introductory course to the performing arts, students will develop an appreciation of representative works in dance, music, and theatre as well as an understanding of the commonalities of these three mediums. The historical underpinnings of 20<sup>th</sup> century performing arts will provide a context for understanding the interplay of these three art forms within contemporary cultural norms. Students will become familiar with a model of critical evaluation used by working scholars and critics in the performing arts. They will employ this model in their own evaluations of live and recorded representative works in the performing arts.*
4. This course is (check one):
  - an existing course with no revisions (need not go through the input system)
  - an existing course with revisions (attach this form to Request for Course Revision form)
  - a new course (attach this form to Request for New Course form)
5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.
  - Effective Communication**
  - Quantitative Reasoning (*QR designation*)**
  - Writing Intensive (*WI designation*)**
  - Perspectives on a Diverse World**
    - Global Awareness
    - U.S. Diversity
  - Knowledge of the Disciplines**
    - Arts
    - Humanities

Science Social Science **Learning Beyond the Classroom (*LBC designation*)** Self and Well Being Community Service, Citizenship, and Leadership Cultural and Academic Activities and Events Career and Professional Development International and Multicultural Experience Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

*Introduction to the Performing Arts meets the general education requirement for Arts in the knowledge of the disciplines. The performing arts provide knowledge about the world and ways of experiencing it that contribute to an understanding that is both unique and different from those gained through other disciplines. The arts present insights about personal experiences common to us all—experiences such as birth, love, conflict, and death. They also convey cultural meanings and values, such as patriotism and war. In the arts, personal and cultural meanings go far beyond the enjoyment of beauty. The arts convey knowledge and meaning not learned through the study of other subjects.*

*In this course, students will learn how the performing arts convey personal and cultural meaning in lived space and time through qualities such as movement and sound that are unique to dance, music and theatre. As students become familiar with the qualitative problem solving process shared by artists in dance, music, and theatre, they will discover the rich and unique ways that meaning in the performing arts takes shape in specific mediums, genres and styles.*

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

## A. OUTCOMES FOR ART COURSES

### **In the Arts courses, students will . . .**

1. Acquire basic knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in an arts discipline.

*Through lectures, discussions, class presentations, and by watching live and recorded performances, students in IPA 106 will become familiar with the way in which the human body or a musical instrument serves as a basic tool in the performing arts, and the relationship of that tool to technique. Students will learn the vocabularies, terms, and concepts-- including the qualitative problem-solving process-- that are common among professionals working in dance, music, and theatre. Students will demonstrate an understanding of this knowledge both through oral and written, critical evaluations of representative works, as well as through their daily participation in class and small group discussions and presentations.*

2. Examine the relationship between creative and critical thinking.

*In IPA 106 students will become familiar with creativity as a qualitative problem-solving process. Through lectures and class discussions students will learn how to critically evaluate orally, and in writing, a performance art work, through an objective description and analysis.*

3. Learn the relationship between content and form.

*In IPA 106 students will learn how various meanings and values are conveyed through forms common to the performing arts, namely the Classics, Cubism, Naturalism, Modern/Contemporary, Minimalism, Neo-Classicism, and Experimental forms. Through lecture format, students will learn the cultural significance of the relationship between content and form and how these relationships are embodied in 20<sup>th</sup> century art forms.*

4. Begin to understand historical development in an arts discipline.

*Through lectures, recordings, and class presentations, students in IPA 106 will learn how a mingling of European and African cultures at the turn of the 20<sup>th</sup> century provided a foundation for contemporary performing art forms in late 20<sup>th</sup> century. They will learn how the performing arts parallel other art trends of the 20<sup>th</sup> century, and will become familiar with the similarities among the developmental stages of dance, music, and theatre.*

5. Develop ability to evaluate work in an arts discipline.

*In IPA 106, students will learn through lectures, presentations, and discussions, how to justify an interpretation and evaluation of representative works through an objective description and analysis of a work's content and structure. Students will learn how to distinguish between personal preference and objective evaluation through employment of an accurate description and analysis.*

6. Learn to define and solve artistic problems.

*In IPA 106 students will develop an understanding of creativity as a qualitative problem solving process, no matter the medium, genre, or style. This process results in works that may be primarily expressive, instrumental, representational (referred to in theatre as presentational), or formal. Students will learn that an expressive work is concerned primarily with conveying a feeling about something in a very strong and forceful way; the instrumental work conveys a social, political, or religious statement of some sort; the representational (or presentational) work is literal and concrete, often telling a story and; the formal work is one that deals primarily with the form of the medium (for example space, time and movement in a dance).*

*As audience members at live performances, students will learn the relationship of the artist's intent and underlying artistic problem, as well as how to justify their interpretation of the artist's solution through written, objective description, analysis of the artist's work. Students will also participate in the creation, production, performance, and evaluation of a theatrical work in class.*

## **B. METHODS OF EVALUATION**

*Examinations.* *There will be two examinations during the course of the semester. The mid-term exam covers course lectures from the first month of classes and consists of 60 objective questions on dance, music, and theatre lectures. The final exam covers course material from the last month of classes. It consists of 60 questions on dance, music and theatre. Both exams include material from the course pack, lectures, discussions, music and video examples given in class. The exams will be conducted on scantrons and include a variety of evaluative approaches, including true/false, multiple choice and matching. Both exams are designed to assess students' understanding of significant historical events as well as concepts, terms, and vocabulary, and to assess their ability to make informed interpretations of performing art works based on the mastery of this knowledge. Thus, these 2 examinations address outcomes 1A, 2A, 3A, 4A, 5A, and 6A.*

*Critical Evaluations of Dance, Music and Theatre Performances.* *Students will be required to attend and critically evaluate one live performance outside of class in each of the three mediums (one music, one theatre and one dance). Evaluations are to employ vocabulary, terms, and concepts learned in class lectures and texts. Thus, the review will include an introduction, followed by a description of the performance and an analysis of the work's structure, followed by an interpretation and an evaluation. Similar instructions for each of the three performance reviews will be distributed by the instructors and posted on the course web page. Reviews will be due one week after the performance date. These writing assignments address outcomes 1A, 2A, 5A, and 6A.*

*Critical Evaluation of a Theatrical Work.* *Students will view in class a theatre work which combines theatre, dance, and music. Using the same criteria as for the performance reviews, students will critically evaluate the overall work. This assignment addresses outcomes 1A, 2A, 5A, and 6A.*

*Attendance and Participation.* *Because the performing arts unfold through time, it is not possible to give concrete examples of representative works and concepts in a textbook format. These examples will be given in class, often with student participation. Thus, attendance and participation are essential to mastery of the material and success of this course. Attendance will be taken in the form of questions that students are asked to answer and submit at the end of each class, and that pertain to lectures, discussions, or participation in presentations. This requirement especially addresses outcome 1A, 6A, and the other outcomes as well.*

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

**Please submit all materials in electronic form.**

**Action of the Department/College**

**1. Department**

Vote of department faculty: For \_\_\_\_\_ Against \_\_\_\_\_ Abstentions \_\_\_\_\_

\_\_\_\_\_  
Department Head \_\_\_\_\_ Date

**2. College**

\_\_\_\_\_  
College Dean \_\_\_\_\_ Date

**Action of General Education Advisory Committee**

Vote of General Education Committee: For \_\_\_\_\_ Against \_\_\_\_\_ Abstentions \_\_\_\_\_

\_\_\_\_\_  
Chairperson, General Education Advisory Committee \_\_\_\_\_ Date

**Approval**

\_\_\_\_\_  
Associate Vice-President for Undergraduate Studies and Curriculum \_\_\_\_\_ Date

**SYLLABUS**

**Introduction to the Performing Arts**

**DANC 106; MUS 106, CTA 106**

**Rationale:**

Introduction to the Performing Arts meets the general education requirement for Arts in the knowledge of the disciplines. The performing arts provide knowledge about the world and ways of experiencing it that contribute to an understanding that is both unique and different from those gained through other disciplines. The arts present insights about personal experiences common to us all—experiences such as birth, love, conflict, and death. They also convey cultural meanings and values, such as patriotism and war. In the arts,

personal and cultural meanings go far beyond the enjoyment of beauty. The arts convey knowledge and meaning not learned through the study of other subjects.

In this course, students will learn how the performing arts convey personal and cultural meaning in lived space and time through qualities such as movement and sound that are unique to dance, music and theatre. As students become familiar with the qualitative problem solving process shared by artists in dance, music, and theatre, they will discover the rich and unique ways that meaning in the performing arts takes shape in specific mediums, genres and styles.

**Outline of the content to be covered:**

**Unit One. Creativity as a qualitative problem-solving process**, including intent, meaning and communication in the performing arts. The creation of a live theatre, music and dance work, with student participation. The tools and techniques of the creator, performer and audience. Levels of creativity and art, personal through formal. The role of the audience member from ritual to contemporary times.

**Unit Two. Description, analysis, interpretation and evaluation in dance**, including the development of a critical vocabulary for the genres of dance, including ballet, modern, jazz, tap, hip-hop and musical theatre. Examples of genres from Harlem Dance Theatre's *Fall River Legend*, Merce Cunningham's *Rain Forest*, Bob Fosse's *All That Jazz*. The three elements common to all of the genres (movement, space, and time) and the relationship of these elements to music and theatre. Analysis of structure and theme in the arts and how meaning and structure are manifested in form. Example of structure from Alvin Ailey's *Wading in the Water*. An examination of interpretation and the way meaning is conveyed through *expressive, instrumental, representational, or formal* dances, with examples from the works of Martha Graham, Alvin Ailey, American Dance Theatre, Joffrey Ballet, Merce Cunningham and George Balanchine. Evaluation of a work's value through an accurate description and analysis.

**Unit Three. Description, analysis, interpretation and evaluation in theatre**, including a description of contemporary theatre spaces and the types of design and performances dictated by theatre architecture. Developing a critical vocabulary for the visual elements of theatre production including set, properties, costumes, lights, and makeup. Recognizing the basic Aristellian elements of drama (character, plot, language, music, spectacle) still utilized in Western Drama/playwriting. Examples of these elements in

action with videos of Al Pacino's film, *Looking for Richard*, Moliere's *Tartuffe*, and Andrew Lloyd Weber's, *Cats*. Understanding key differences between theatre that is *representational* (more realistic) in style and *presentational* (more theatrical) in style. Interpreting and objectively evaluating style and artistic value of brief video samples from modern plays including Arthur Miller's *Death of a Salesman*, and Ken Ludwig's farce, *Moon over Buffalo*.

**Unit Four. Description, analysis, interpretation and evaluation of music**, including a working knowledge of the fundamental elements of music and learning to be able to aurally apply them to recorded and live music settings. This includes learning the ability to discern the difference among musical genres, forms, musical textures, understanding the intent and process of composition and the use of music in various Western cultures. In addition, students will become familiar with the development of Western music through an understanding of the stylistic traits of past great composers and some of their works.

**Unit five. Critical evaluation of a musical theatre work**, including an historical overview of musical theatre in America. Students will learn about the dance, theatre, and music elements of the selected work and how the elements from these three mediums combine to create a seamless work. Students will view the selected work on video and review an outline for critical evaluation in class. Students will apply the descriptive, analytical and interpretive skills acquired in class to this central work and in the area of theatre, will be able to evaluate the most important aspects of characterization, plot and style in the work and how it contributed to the overall theme of the work. Students will discuss the use of dance elements of movement, space, and time as well as music elements discussed in class.

**Unit six. Twentieth century theatre**, including developments at the turn of the 20<sup>th</sup> century that influenced theatre as we see it today in America. An exploration of independent theatre movements in Europe and brief samples of the works of Henrik Isben, Anton Chekhov and others influencing realism as a theatrical style and creating drama about and for the middle classes. Recognizing the "poetic realism" of Tennessee Williams, Arthur Miller and others who influenced contemporary playwrights and musical theatre. An overview of important late 20<sup>th</sup> century playwrights including August Wilson and David Mamet. Also, some analysis of more popular vaudeville entertainments evolving out of the eclectic melting pot that defined America in the early 20 Century and a comparison to contemporary popular performing arts.

**Unit Seven. Twentieth century dance** including developments at the turn of the 20<sup>th</sup> century that nourished dance in America. An exploration of emerging trends in the arts of the 20<sup>th</sup> century with an emphasis on the emerging role of experimentation. An examination of how European movement traditions such as ballet merged with African movement and traditions to form some of the purely American dance forms known in contemporary times, namely modern dance, jazz, tap and hip-hop.

**Unit Eight. Twentieth century music** including twentieth century Music an exploration in the diversity of 20th Century musical styles, characteristics, techniques, compositions and composers. Broken into two sections, 1890-1945 and 1945 to the present, the wide variety of musical styles and movements are approached from both a historical and a listening perspective and include the development of jazz, ragtime, blues, the influence of folk music, neoclassical, expressionism, impressionism, primitivism, serialism, electronic music, musical theatre, minimalism, chance music and with a focus on the leading composers in each style and movement.

**Unit Nine: Contemporary Issues in the Arts**, including Censorship, funding, the role of the performing artist in society and the significance of the performing arts in contemporary times will be explored. Students will be able to identify some of the financial realities of producing both commercial and not for profit theatre, dance, and music in America and be exposed to some examples of the employment prospects for performing artists in current economies and societies. Student participation in the making and evaluation of a *Happening*,

**Required Materials:** There will be a course pack available which is required for this course. Beyond this there is no textbook. Possible fees associated with the purchase of tickets for performing art productions (see Performance Review Assignment).

### **Student Assignments**

**Grade distribution:**

Mid-term Exam	20%
Major Paper	20%
Performance Reviews (3)	30%
Final Exam	20%
Participation and Attendance	10%

Examinations. There will be two examinations during the course of the semester. The mid-term exam covers course lectures from the first month of classes and consists of 60 objective questions on dance, music, and theatre lectures. The final exam covers course material from the last month of classes. It consists of 60 questions on dance, music and theatre. Both exams include material from the course pack, lectures, discussions, music and video examples given in class. The exams will be conducted on scantrons and include a variety of evaluative approaches, including true/false, multiple choice and matching. Both exams are designed to assess students' understanding of significant historical events as well as concepts, terms, and vocabulary, and to be able to make informed interpretations of performing art works based on the mastery of this knowledge.

Performance Reviews. Students will be required to attend and critically evaluate one live performance outside of class in each of the three mediums (one music, one theatre and one dance). Evaluations are to employ vocabulary, terms, and concepts learned in class lectures and texts. Thus, the review will include an introduction, followed by a description of the performance and an analysis of the work's structure, followed by an interpretation and an evaluation. Similar instructions for each of the three performance reviews will be distributed by the instructors and posted on the course web page. Reviews will be due one week after the performance date.

Major Paper: Critical Evaluation of a Theatre Work. Students will view in class a theatre work which combines theatre, dance, and music. Using the same criteria as for the performance reviews, student will critically evaluate the overall work.

Attendance and Participation. Because the performing arts unfold through time, it is not possible to give concrete examples of representative works and concepts in a textbook format. These examples will be given in class, often with student participation. For instance, students will participate in the creation, production, performance, and evaluation of a theatrical work in class. Thus, attendance and participation are essential to mastery of the material and success of this course. Attendance will be taken in the form of questions that students are asked to answer and submit at the end of each class, and that pertain to lectures, discussions, or participation in presentations.

### **Additional Course Policies**

Tardiness. Due to the emphasis on participation in this class (see Attendance and Participation, above), students arriving 10 minutes or more after class begins will be considered tardy.

Late Assignments. Due to the large size of the class, *no late assignments will be accepted.* There are no exceptions to this rule. Any medical excuse must be supported by a note from a physician. Be especially vigilant on the performance reviews; they are due one week from the date of the performance.

Missed exams. In order to make up a missed examination the student must supply supporting documents from a physician. Make-up will be scheduled at a time convenient to the instructor and student.

Academic Honesty. Please note that any violation of the University's Academic Honesty policy may result in failure of the assignment, an E in this course, or punitive action by the Dean of Students as outlined on the attached page. There will be no tolerance in this matter.

ADA Guidelines. Instructors in this class will provide accommodations for students with disabilities when given sufficient notice and appropriate documentation.