Proposal for New Permanent Course
Proposed by Dana Lawton
Associate Professor in Dance, Performing Arts
Chair, Performing Arts Department

1. School, Department, course number and course title:
   - School of Liberal Arts
   - Performing Arts Department
   - Perfa 185 3.15 hours per week, plus off-campus teaching assignments
   - Pedagogy, Teaching Dance
   - 14 week course
   - 1 course credit

2. Justification for the course:
   Most undergraduate programs offer a pedagogy course to their students in their four years of studying dance. The Dance Program sees the need to offer a pedagogy course to give our students the skills to teach once graduated and make them more competitive when applying for graduate school.

3. Objective for the course:
   a) The student will:
      - understand dance as both an art form and an educational tool
      - recognize professional and pedagogical knowledge and skills delineated in professional, state and institutional standards
      - identify ethical practices expected of professional educators, including those delineated in professional, state and institutional standards
      - demonstrate an understanding of both inquiry and imaginative thinking
      - practice application of principles, skills and methods related to central concepts, tools of inquiry and structures of dance education
      - demonstrate good communicative skills in the clear presentation of teaching specific subject matter
      - analyze and observe methods of classroom management and their effectiveness
      - create dance/movement exercises appropriate for various ages, developmental learning and multi-level learning
      - lead a dance class off-campus on the premises of a community partner, contributing to the community partners’ goals/needs
      - reflect on the process of teaching in the community
   
   b) Objectives above are directly related to the signature values of the Performing Arts Department. Objectives listed above are directly related to the School of Liberal Arts as it addresses the multiplicity of skills needed in a teacher and an individual, the be able to think and problem solve based on the present situation. Objectives listed above directly relate to the Lasallian mission of the College, enter to learn leave to serve. Students working directly with populations who are unfamiliar or don’t otherwise have access to dance education, creates a “student centered educational community whose members support one another with mutual understanding and respect” (Signum Fidei, Saint Mary’s College of California).
Assessment as it relates to the learning outcomes:

- **Understand dance as both an art form and an educational tool**
  The students will read and discuss “Is Dance a Distinct Body of Knowledge?” by Judith Lynne Hanna, Ph.D., and write an autobiographical statement addressing how they feel about dance and teaching.

- **Recognize professional and pedagogical knowledge and skills delineated in professional, state and institutional standards.**
  The students will research The National Dance Education Organization’s Professional Teaching Standards for Dance in the Arts Standards for Teaching Dance. Using the suggested resources for creating teaching philosophy statements, the students will create their own personal teaching philosophy for dance.

- **Identify ethical practices expected of professional educators, including those delineated in professional, state and institutional standards**
  The students will read and discuss “The Power of Dance Well Taught” by Judith Lynne Hanna, Ph.D. and write a paper identifying a specific teacher that had a positive impact on them. The paper will explain the ethical practices addressed in the book and identify specific examples of their own experience while under the direction of that teacher.

- **Demonstrate an understanding of both inquiry and imaginative thinking**
  Students will have class time dedicated to evaluating, through group discussions, the decisions that are made when creating dance and addressing how dance can be a springboard to knowledge and behavior beyond dance. Questions such as, how do students educate non-dance teachers about the value of dance education for their students? What decisions do students make while dancing? Why? Reflection on the class discussion will be written in their weekly journals and will serve as important material to draw from when making class exercises later in the semester.

- **Practice application of principles, skills and methods related to central concepts, tools of inquiry and structure of dance education**
  Students will read “Harnessing the Wind” by Jan Eckert. The book directly addresses specific methods of teaching, such as visual, aural and/or kinetic learners. Students will develop specific movement exercises and teach them to their peers addressing different learning styles and be able to alter teaching techniques based on different needs of the student.

- **Demonstrate good communicative skills in the clear presentation of teaching specific subject matter**
  Students will learn and apply important language skills learned in lecture and be able to apply them to a studio class, and also be able to use a range of verbal cues as they relate to movement.

- **Analyze and observe methods of classroom management and their effectiveness**
  Students will read “Dance Education for At-Risk Youth” by Judith Lynne Hanna, Ph.D. and write a paper describing one movement exercise and how they would augment, alter or change the exercise, depending on different student needs.

- **Create dance/movement exercises appropriate for various ages, developmental learning and multi-level learning**
  Students will read “Creative Dance for All Ages” by Anne Green Gilbert and work in pairs with their peers to create a movement exploration/exercise that might address the specific needs of at-risk youth. Students will examine two approaches that could be applicable to this specific group of movers and share their process with the class.
· lead a dance class off-campus on the premises of a community partner, contributing to the community partners’ goals/needs
Students will travel to The East Bay School for Boys and/or Saint Mary’s High College School (or other appropriate community partner) and teach age/grade level/ability level appropriate movement classes to those students.
· reflect on the process of teaching in the community
The final assignment is to have the students revise their personal Dance Educational Philosophy. Students will reflect on the readings, discussions, and assignments from the semester to solidify their purpose as a dance educator. Reflecting on the experience(s) and work with students at The East Bay School for Boys and/or Saint Mary’s College High School will be the subject for final assignment.

5. Student Population:
Anticipated students for the course will be between 10-15 dance majors and minors, and could include students fulfilling Community Engagement requirements toward graduation.

6. Upper Division:
a) Students must have completed Perfa 080, Dance Science
b) Students are immersed in the theory of pedagogy for movement and dance, actively reading and implementing both on campus and in the community during off-campus classes.
c) Students read multiple texts regarding child-development and dance methodology, fostering an individual teaching philosophy so each interaction in the off-campus classes is informed by their reading/writing/discussions.
d) Perfa 185 includes course objectives that entail high levels of cognitive and psychomotor achievement that is inherent in dance training and teaching movement.

7. Relationship to Present College Curriculum:
Most undergraduate programs offer a pedagogy course to their students in their four years of studying dance. The Dance Program sees the need to offer a pedagogy course to give our students the skills to teach once graduated and make them more competitive when applying for graduate school. This course also provides Community Engagement credit towards graduation, recognizing the core requirements for the College. Perfa 185 is one of two Community Engagement courses offered in Performing Arts and the only course in dance.

8. Any extraordinary implementation costs:
The course requires a dance studio. This is necessary for students to practice teaching with a spring floor, musical equipment and mirrors. The existing dance studios on Saint Mary’s campus are sufficient.

9. Library resources:
Please see Library Resources Review at end of document

10. Course credit and grading options:
The value of Perfa 185 is 1. Students will spend approximately forty hours in the classroom/studio over the course of the semester, twenty hours off-campus completing community engagement hours and twenty hours projected out-of-class for preparation and/or
homework and reading assignments. The course is formatted as half lecture/discussion and half lab/studio work. Students will receive a letter grade only.

11. Prerequisites:
Students must have successfully completed Perfa 080, Dance Science to enroll in this course.

12. Course description wording for the appropriate College Catalog:
Perfa 185 Dance Pedagogy is the study of the art and instructional methods of teaching dance. The class will focus on teaching dance to students in grades 6-12. The course addresses curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy, including preparation of syllabi and studio teaching practice. Students will gain an understanding of how particular topics, problems, or issues within the dance curriculum are organized, represented, and adapted to the diverse interests and abilities of learners, and presented in the dance studio/classroom. This course satisfies the Core Curriculum requirement for Community Engagement. Prerequisite: Perfa 80

13. Course content:
Syllabus from experimental course offering:

Spring 2016
Perfa 185, Pedagogy: Teaching Dance
Class times: MW 845-1020am, off-campus time TBD
Prof. Dana Lawton
dlawton@stmarys-ca.edu ext. 8540
Office hours MW 1030-1130, TTH 3-4 and by appt.

Course Objective
Dance Pedagogy is the study of the art and instructional methods of teaching dance. The class will focus on teaching dance to students in grades 6-12. We will approach this study by looking at developmental abilities and fundamentals of movement across these age ranges. We will look at teaching dance through the study of the structure of dance classes, aesthetics in teaching dance as an art, principles of sound physiology, and expectations for dance students of varying ages and backgrounds. The course addresses curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy, including preparation of syllabi and studio teaching practice. Students will gain an understanding of how particular topics, problems, or issues within the dance curriculum are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for in the dance studio/classroom.

A Community Engagement component consists of partnering with The East Bay School for Boys (EBSB), Shawl-Anderson Dance Center, both located in Berkeley, and Saint Mary’s High School in Albany. End of the semester classes will consist of student-led teaching on the EBSB and Saint Mary’s High School campuses related to movement exploration, choreography, and physical development. Exact times and dates TBA in arrangement with faculty at EBSB and Saint Mary’s High School.
**Required Texts**

*Harnessing the Wind* by Jan Erkert  
*Creative Dance for All Ages* by Anne Green Gilbert  
Other texts:  
*Partnering Dance & Education* by Judith Lynne Hanna, Ph.D.  
*Dance Teaching Methods and Curriculum Design, Comprehensive K-12 Dance Education* by Gayle Kassing and Danielle M. Jay  
*Teaching Dance as Art in Education* by Brenda Pugh McCutchen

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**Assignments**

The course is made up of written assignments, in-class observation and critique, lecture/discussions, a final project and reflection paper, mini-teaching experiences and off-campus teaching. Additionally, you will observe and critique 2 dance classes in varying styles at various levels at differing locations and submit a critique, based on specific objectives, within one week of the observation.

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**Dance Class Observation Form**

Each student will be responsible for completing the two Classroom Observation Reports. Observations can be in either creative movement, ballet, modern, African dance or the technique of your choice. You can observe dance classes on campus or if choosing to observe classes off campus, you must select a studio offering a wide range of movement classes for all ages of dancers and is a well-known institution for young dancers. You will be informing the teacher of the class of your need to observe, and you are responsible for gaining permission prior to the time you intend to observe class. Students will provide, in advance, the dates and times of the class observations. The teacher will sign the report form at the end of the class period. Hand in the report on the following class period. LATE REPORTS WILL NOT BE ACCEPTED. The Dance Class Observation Form must be typewritten in narrative form.

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**Final Project**

You will have a final project to prepare a lesson plan complete with all exercises and an explanation of your goals and methods, including any musical accompaniment, and you will teach a portion of this class to your peers who, along with your instructor, will critique you.

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**Grading**

Students will be graded on their assignments, class observations, off-campus class, final and participation.

**Break down:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignments</td>
<td>5 x 12 = 60</td>
</tr>
<tr>
<td>Class Observation</td>
<td>5 x 2 = 10</td>
</tr>
<tr>
<td>Off-campus class</td>
<td>10 = 10</td>
</tr>
<tr>
<td>Final</td>
<td>10 = 10</td>
</tr>
<tr>
<td>Participation</td>
<td>+10 = 10</td>
</tr>
</tbody>
</table>

**Total points:** 100 points

100-90 = A  
89-80 = B  
79-70 = C  
69-60 = D
Learning outcomes
The student will:

- understand dance as both an art form and an educational tool
- recognize professional and pedagogical knowledge and skills delineated in professional, state and institutional standards, as shown in their development of meaningful learning experiences to facilitate learning for all students
- identify ethical practices expected of professional educators, including those delineated in professional, state and institutional standards
- demonstrate an understanding for the promotion of inquiry an imaginative thinking as well as self-discovery in the teaching of dance.
- practice application of principles, skills and methods related to central concepts, tools of inquiry and structure of dance education
- develop good communicative skills in the clear presentation of teaching specific subject matter
- analyze and observe methods of classroom management and their effectiveness
- create dance/movement exercises appropriate for various ages, developmental learning and multi-level learning
- lead a dance class off-campus on the premises of the appropriate community partner, contributing to the community partners’ goals/needs
- reflect on the process of teaching in the community and see the community partner as experts

Week 1:

Topic: Course Introduction
This first week will introduce students to the purpose of dance as an art, including dance intelligence, dance as a language, dance as a field of study, approaches to teaching dance, and the potential transfer of dance learning.

Objectives: understand dance as both an art form and an educational tool
Define dance as it moves them personally
Identify dance stereotypes
Defend personal visions of dance
Construct personal teaching philosophy for dance

Read: Chapter 1: Dancing Roots: Technique (Harnessing the Wind)
Assignment - An autobiographical statement - Dance and Teaching
Preference: Write two paragraphs on your preferred dance discipline, preferred teaching discipline and the various disciplines that you are interested in learning more about. Define three and rank them in the order of your preference and explain why you feel suited to teach that discipline, age and level.

Week 2:

Topic: Questions about dance
What do you think dance is? What are the stereotypes about dance? What could you do to dispel these stereotypes? What is the magic of dance? What brainpower is turned on in dance?
Objectives: recognize professional and pedagogical knowledge and skills delineated in professional, state and institutional standards, as shown in their development of meaningful learning experiences to facilitate learning for all students

Identify how dance education is provided in local communities
Evaluate how well a dance program meets the goals of a school
Analyze the National and State standards for dance and identify similarities and differences among the expected outcomes


Assignment: Using the suggested resources for creating teaching philosophy statements, create your own personal teaching philosophy for dance. Your dance teaching philosophy should address questions such as:
What does dance education mean to you?
What do you see as the meaning of knowledge or learning in dance?
What is your ideal role as a dance teacher?
What should dance curriculum and instruction look like?
How should notions of diversity, respect, responsibility, critical thinking, etc., play out in learning environments?

Week 3:
Topic: Class Preparation
The art of teaching resides in the ability to break things down in simple, understandable units.
How do dance educators make sense conceptual approaches to teaching movement?

Objectives: identify ethical practices expected of professional educators, including those delineated in professional, state and institutional standards
Identify how to promote dance education
Evaluate how well a local school addresses the standards
Read: Chapter 2: Planning and Teaching Your Creative Dance Class (Creative Dance for All Ages)
Assignment: What are five key concepts that are required in every dance class? What are five alternative concepts?

Week 4:
Topic: Who Should Teach Dance & Current Dance Educational Issues?
This unit will assess who should be teaching dance in K12; identify the five core competencies for teaching dance, certification and preparation for teaching dance.

Objectives: demonstrate an understanding for the promotion of inquiry an imaginative thinking as well as self-discovery in the teaching of dance
Argue for who should teach dance in the various sectors
Formulate criteria for teaching dance in these various sectors
Determine how effective dance teaching can be measured
Read: Chapter 4: Who should teach dance? (Partnering Dance & Education)
Assignment: Defending the value of dance.
Evaluate the decisions that are made when creating dance addressing how dance can be a springboard to knowledge and behavior beyond dance? How can you educate non-dance teachers about the value of dance education for their students? What decisions do students make while dancing? Why?
Week 5:

Topic: How do you create a safe learning environment?
How do we create an environment for all a variety of learning styles in one classroom?

Objectives: practice application of principles, skills and methods related to central concepts, tools of inquiry and structure of dance education

Identify the different ways in which people learn movement

Develop skills to address different learning methods

Discuss the importance of language

Read: Chapters 2-5 (Harnessing the Wind)

Study vocabulary words listed in Chapter 5 of Harnessing the Wind and use them while teaching your peers in class.

Week 6

Midterm

This week will be for one-on-one conferences with individual students to discuss pedagogical choices for Community Outreach class at EBSB.

Objectives: reflect on learning outcomes for the course

Identify any challenges so far

Walk through the remainder of the course syllabus to ensure comprehension.

Acknowledge strengths and weaknesses thus far in the coursework. Develop a plan for co-teaching off-campus

Assignment: Create a proposal for 20-minute movement exercise(s) for a specific age group, explain learning outcomes and timeline

Week 7:

Topic: Implementing Dance Pedagogy: What You Need to Do to Create a Dance Class?

How do you decide what exercises belong in your class? What is the value of games in a classroom? How to design your class? Music or not? How important is it?

Objectives: develop good communicative skills in the clear presentation of teaching specific subject matter

Create a timeline for off-campus class

Begin to implement multi-level learning

Develop one exercise for sharing

Create a syllabus

Read: Chapters 6-8 (Harnessing the Wind)

Writing Assignment: How does dance come about? How do you express your personal identity, gender, ethnicity, and nationality through dance? What is the role of verbal language in nonverbal dance education? How might you draw on students’ favorite music, TV programs, and films in teaching dance? Create a syllabus for a class.

Week 8:

Topic: Introduction to the purpose of dance education for all.

Why do you think dance particularly helps at-risk youth? How does dance education serve all students? The under-privileged and the privileged? What is the research that supports this?

How would you share this with parents and educators?

Objectives: analyze and observe methods of classroom management and their effectiveness

Argue for dance education
Evaluate how dance can help at-risk youth, and all students both the under-privileged and the privileged.

Read – Chapter 6: Dance Education for At-Risk Youth (Partnering Dance & Education)

Assignment: Write a paper describing one movement exercise and how you would augment, alter or change depending on different student needs

Week 9

Topic: How dance at play can be used as a teaching tool, a diagnostic tool, and a knowledge baseline.

Objectives: addresses all learning outcomes

Illustrate how dance can be used to express personal identity

Evaluate the role of verbal language in nonverbal dance

Read: Chapters 6-10 (Creative Dance for All Ages)

Assignment: Partner with one of your peers to create a movement exploration/exercise that might address the specific needs of a particular student. Teach your peers two different concepts from the sample lesson plans listed in the reading.

Week 10

Topic: Selecting the Appropriate Assessment Tools for Dance

Who is in my classroom? Where is my classroom? How often will I see these students? How much time do I have to teach?

Objectives: identify ethical practices expected of professional educators, including those delineated in professional, state and institutional standards

Develop tools for assessment of students

Create appropriate curriculum

Troubleshoot potential issues

Assignment: Develop a rubric for assessment

Week 11-14

Topic: Develop 3-4 choreographic and/or creative movement exercises

What do you want your students to learn?

Objectives: addresses all learning outcomes

Develop age-appropriate movement exercises

Choose key learning goals

Demonstrate/articulate movement in a classroom setting

Read: Chapters 9-11 (Harnessing the Wind)

Assignments: Create several movement or choreographic exercise and teach it to the class.

Receive feedback from peers.

Final Assignment: Revise your Dance Educational Philosophy. You may draw on your readings, discussions, and assignments to solidify your personal purpose as a dance educator, and use what you know about philosophy to do so. Refer to reading, in-class experiences and work with students at East Bay School for Boys as your subject for final assignment. Present to the class one movement exercise that you feel confident teaching.
Need library sources but don't know where to start? Searching for a book, article, or data to inform your argument? Not sure how to cite a source in your bibliography? Ask a librarian! Research help is available in person at the Reference Desk, by phone at 925-631-4624, and during reference hours you can even text a librarian at 925-235-4762 or chat with us live via the Library's website. Check the Library's Ask Us page for details. (http://www.stmarys-ca.edu/library/ask-us).

CWAC: Center for Writing Across the Curriculum, on the first floor of De La Salle Hall (next to Hagerty Lounge), offers two options for students – of all disciplines and levels:

Writing Circles: During weekly, small-group workshops, students discuss their own writing projects, at all stages of the process. To join a Circle, students visit www.stmarys-ca.edu/WritingCircles before or during the first week of the semester. Writing Circles begin meeting in week two. Once scheduled into a Circle time, students register for that section of COMM 190: Writing Circles.

One-on-one sessions: Students make appointments or drop in 5-8 p.m. Sunday, 10 a.m.-8 p.m. Monday, 10 a.m.-6 p.m. Tuesday, and 10 a.m.-8 p.m. Wednesday and Thursday. 925.631.4684, www.stmarys-ca.edu/cwac. Writing Advisers guide their peers toward expressing ideas clearly, always weighing audience and purpose. Writers bring their assignment sheets and readings in order to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. They may discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.

Student Disability Services: Student Disability Services extends reasonable and appropriate accommodations that take into account the context of the course and its essential elements for individuals with qualifying disabilities. Students with disabilities are encouraged to contact the Student Disability Services Office at (925) 631-4358 or sds@stmarys-ca.edu to arrange a confidential appointment to discuss accommodation guidelines and available services. Additional information regarding the services available may be found at the following address on the Saint Mary’s website: http://www.stmarys-ca.edu/sds

Academic Honesty:

Saint Mary's College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information, please consult the Student Handbook at http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook.

14. Review of experimental offering

One significant change I will make in the future will be to offer this course in the fall semester, so likelihood of scheduling conflicts as it relates to school breaks and demanding spring schedules for both the partners and my students will be minimized.

The textbooks, Harnessing the Wind and Creative Dance for All Ages were invaluable for the course and I would use them again. However, I felt that the assigned reading from Partnering Dance & Education by Judith Lynne Hanna, Ph.D. and Dance Teaching Methods and Curriculum Design, Comprehensive K-12 Dance Education by Gayle Kassing and Danielle M.
Jay we a bit laborious and the students were not as engaged when completing their assignments. I may use them again, but try to find other resources.

Teaching this course was a rewarding experience on many levels for me as an educator and lover of dance; teaching future teachers to articulate and share what they know and challenge themselves and their students while fostering a love of movement and discovery was deeply fulfilling. The Performing Arts Department approves the permanent offering of the course, as well as approval by Cathy Davalos, Director of Dance. The department and Chair have conferred with the Dean regarding staffing and scheduling issues.

CLASS OBSERVATION FORM
Name: __________________________ Class: __________________________ Date: __________
1. What is the overall feeling of the class at the beginning of the session?
2. What are several general and/or individual feedback comments from the instructor? How are those points being made? (i.e. verbally, physically)
3. Describe ways in which students respond to the feedback.
4. What pedagogical principles are emphasized? Give examples
5. List effective images the instructor uses during class
6. In what ways do students demonstrate commitment during the class?
7. Are there any students in the class who appear less engaged? How is the instructor addressing, or not addressing, this issue?
8. What is the relationship between the musician and/or music and the movement created in class?
9. What is the overall feeling at the end of class?
10. Summarize what you have learned from your observation.
**PERFA 185: Pedagogy: Teaching Dance**

*Library Resources Review*

**Summary**

This is a review of library resources for the course “Pedagogy: Teaching Dance”, which has been offered as an experimental course in the past and is now being submitted for permanent course status. The library will be able to support this course using the existing collections and collection budget allocated for the Performing Arts.

**Collections**

The Performing Arts allocation for Library resources is shared between music, dance, and theater and also includes support for the LEAP program. The Library works collaboratively with the Department Chair and/or designated library liaison to develop and maintain an appropriate collection of monographs, serials, media, and electronic resources in support of the four tracts of the Performing Arts curriculum: Music, Dance, Theatre Performance and Theatre Studies, and Theatre Technical Theatre and Design [Library Review, November 2012].

Timely suggestions for collection purchases by the Performing Arts faculty are appreciated. A selection of readings listed in the proposal for Perfa 185 by Prof. Lawton have recently been ordered or are currently available at SMC Library. These include the following:


Students may also access additional resources via Link+ and Interlibrary borrowing.

**Databases**

The Library subscribes to online databases that support the research needs of students in this class. They include the following:

**ERIC**

The ERIC (Educational Resources Information Center) database is sponsored by the U.S. Department of Education and contains a complete bibliography of educational materials available since 1966. Indexes published and unpublished sources on thousands of educational topics, with information from RIE (Resources in Education) and CIJE (Current Index to Journals in Education). Examples of topics include dance, dance education, movement education, and teaching methods. In addition, ERIC provides coverage of conferences, meetings, government documents, theses, dissertations, reports, audiovisual media, bibliographies, directories, books and monographs.

**PERFA 185: Pedagogy: Teaching Dance**

*Library Resources Review*

International Bibliography of Theatre & Dance

International Bibliography of Theatre & Dance indexes over 60,000 journal articles, books, dissertations, and ephemeral publications on all aspects of theatre and performance in 126 countries as well as full text for 100 titles, and more than 50 books and monographs.

*Taylor & Francis Online*
Taylor & Francis Complete includes the Social Science and Humanities Library of 680 online journals from Routledge, the pioneering social science and humanities publisher, and Psychology Press, AND the Science and Technology Library of 450 online journals. The T & F Complete Library encompasses: Arts & Humanities; Behavioral Science; Business, Management & Economics; Mathematics; Education; Geography, Planning, Urban & Environment; Chemistry; Media, Cultural & Communications Studies; Statistics; Politics, Engineering; Sciences; Technology; International Relations & Area Studies; Social Sciences; and Strategic, Defence & Security Studies.

Media
No media are mentioned in the course proposal. The library purchases DVDs for use in courses and also subscribes to several collections of streaming films Films on Demand, VAST, and Kanopy. If specific films are required for this class, they can be purchased using existing Performing Arts library funds provided the budget can support it.

Library Instruction
No formal library research instruction is indicated for this course. Library research assistance for students is available during regularly scheduled reference and research help hours as well as by appointment.
Respectfully submitted,
Josh Rose
Librarian, Performing Arts
September 19, 2016

Dean's Approval
October 17, 2016 via e-mail

Hi Dana & Cathy,

I have reviewed the proposal to make Perfa 185: Pedagogy, Teaching Dance a permanent offering. I have also looked at the related library resources review and invited feedback from department chairs and program directors in SOLA on the proposal. Claire Williams has expressed support for the course on behalf of the Kinesiology Department.

I conclude that the course is well designed and, having investigated further to learn more about the evolution of the undergraduate dance major, I find it to be in keeping with the aims of the dance program. I am therefore happy to lend my support.

Thank you for your patience as I've given this proposal my fullest consideration. I believe the new protocol is to include a copy of this e-mail in the UEPC proposal itself. Please feel free to do.

cheers,
Sheila

Sheila Hassell Hughes, Dean, School of Liberal Arts, Saint Mary's College of California