

ORIGINATOR'S SECTION:														
1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Spring 2014													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No This was already approved as DNCE 130-3, please see LDGE attachment.														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number:* DNCE 202														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Contemporary Ballet														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) ContemporaryBallet														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.)  Contemporary Ballet training is offered with an awareness of contemporary practice techniques. Lecture includes the history of the form from its onset in the 15 <sup>th</sup> century through current applications in Contemporary Dance. Open to all levels of experience. Studio/Lecture. Performance opportunity, written responses, and weekly practice. <i>(previously DNCE 130-3)</i>														
9. Why is this course being proposed?  This course has been extremely successful, with full enrollment, as a LDGE topics course DNCE 130-5 for three consecutive spring semesters.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: <a href="http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf">http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf</a>														
	<table border="1"> <thead> <tr> <th>Type of Instruction</th> <th>Number of Credit Units</th> <th>Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>1</td> <td>2</td> </tr> <tr> <td>Activity</td> <td>2</td> <td>7</td> </tr> <tr> <td>Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	1	2	Activity	2	7	Lab			
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Lecture	1	2												
Activity	2	7												
Lab														
11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, how many times? <u>2</u> (including first offering)														
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.														

16. Prerequisite(s):  Yes  No

17. Corequisite(s):  Yes  No

18. Documentation attached:  
 Syllabus  Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\*

20. How often will this course be offered once established?\*

**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:**  
*(Mandatory information – all items in this section must be completed.)*

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)?  Yes  No

If yes, please specify:  
 This course may be used as an elective in the VPA major and subsequent areas.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)  Yes  No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline _____	Signature _____	Date _____	Support _____ Oppose _____
Discipline _____	Signature _____	Date _____	Support _____ Oppose _____

**SIGNATURES : (COLLEGE LEVEL) :**

**(UNIVERSITY LEVEL)**

Karen Schaffman 11/8/2013  
 1. Originator (please print or type name) Date

*[Signature]* 4/8/13  
 Program Director/Chair Date

*[Signature]* 2/11/14  
 3. College Curriculum Committee Date

*[Signature]* 3/11/14  
 4. College Dean (or Designee) Date

*[Signature]* 4/20/14  
 Date

5. UCC Committee Chair Date

6. Vice President for Academic Affairs (or Designee) Date

7. President (or Designee) Date

**REC'D FEB 26 2014**

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

## Virginia Mann

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**From:** Suzanne Moineau  
**Sent:** Sunday, March 01, 2015 4:32 PM  
**To:** Anya Cloud  
**Cc:** Judit Hersko; Karen Schaffman; karen schaffman; Virginia Mann; Regina Eisenbach  
**Subject:** Re: DNCE 202 C-form

Hi Anya,

Thanks for letting us know. I will ask Virginia Mann in Academic Programs to pull the submission and UCC can wait for it to come back through in Fall.

Best wishes for a great Spring semester.  
Sue

*Suzanne Moineau, Ph.D., CCC/SLP*  
*Associate Professor*  
*Chair, Department of Speech-Language Pathology*  
*College of Education, Health and Human Services*  
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333 S. Twin Oaks Valley Road  
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760.750.8505  
[smoineau@csusm.edu](mailto:smoineau@csusm.edu)  
<http://www.csusm.edu/el/degreeprograms/csd/index.html>

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**From:** Anya Cloud <[acloud@csusm.edu](mailto:acloud@csusm.edu)>  
**Date:** Sunday, March 1, 2015 12:47 PM  
**To:** IITS Administrator <[smoineau@csusm.edu](mailto:smoineau@csusm.edu)>  
**Cc:** Judit Hersko <[jhersko@csusm.edu](mailto:jhersko@csusm.edu)>, Karen Schaffman <[kschaffm@csusm.edu](mailto:kschaffm@csusm.edu)>, karen schaffman <[karenschaffman@yahoo.com](mailto:karenschaffman@yahoo.com)>  
**Subject:** DNCE 202 C-form

Suzanne,

Thank you for all of your support on the C-form for DNCE 202. After much discussion we have decided to wait to put it through until the fall semester when Karen Schaffman is back from sabbatical- it is just too complicated to do without her knowledge and expertise.

Thank you again for all of your help.

Best,  
Anya

**Dance 130-3: Contemporary Ballet**  
**Spring 2013 – T/TH 3:00-4:50pm**  
**Visual and Performing Arts Department**  
**California State University San Marcos**

Instructor: Alicia Peterson Baskel  
Email: abaskell@csusm.edu  
Office Hours: Tues 4:50-5:50pm and by appointment

**Course Description**

This class is designed to broaden students' understanding of contemporary ballet as a method for movement training as well as an artform with a deep history. This class will support a weekly practice of awareness of each student's own physicality through the development and repetition of ballet exercises meant to build ballet technique, alignment, flexibility, strength, and clarity of movement. Through this training, readings, viewings, and discussion, this class aims to gain a greater understanding of the context from which classical ballet originated, the evolution of the artform over time, and how contemporary ballet fits into our current culture.

**Projected Learning Outcomes**

1. Appreciate the art, practice, and techniques of ballet.
2. Understand ballet as a political, social, historical, and cultural phenomenon.
3. Reflect upon ballet as an ethnic form of dance rooted in white, European culture.
4. Understand how ballet evolved and transformed into a diverse and global dance form performed by dancers from all levels of experience, race, ethnicity, and class.
5. Consider the gendering of ballet.
6. Deepen an awareness of one's own unique body and physicality through the practice of contemporary ballet.
7. Identify and become attuned to the basic structural elements of dance (for example space, time, and energy).
8. Articulate the language of contemporary dance through critical analysis of dance live performances on campus and choreographies on film/video.

Required Reading

- Readings will be posted on Cougar Courses two weeks prior to discussion. Please finish all assigned reading by discussion day. Reading responses will be due on discussion day as well.

Required Viewings

- All videos will be screened in class, unless otherwise posted on Cougar Courses or discussed in class.

Assignments

- There will be six reading responses due for each topic on the day of discussion on that topic. There will be one short paper: "Personal Movement History" and a longer final paper (topic to be determined). You are also required to see one pre-approved dance concert and write a critique.

## **COURSE SCHEDULE**

NOTE: The course syllabus is subject to change per the Professor. Updates will be posted on Cougar Courses or discussed in class.

### **Contemporary Ballet:**

- 1/22: Introductions/syllabus**  
**1/24: Movement**
- 1/29: Movement**  
**1/31: Movement/Due: Personal Movement History**
- 2/5: Movement**  
**2/7: Ballet's Royal Beginnings/Due: Reading Response**
- 2/12: Movement**  
**2/14: Movement**
- 2/19: Movement**  
**2/21: Ballet's Romantic Period/Due: Reading Response**
- 2/26: Movement**  
**2/28: Movement**
- 3/5: Movement**  
**3/7: Rite of Spring/Due: Reading Response**
- 3/12: Movement**  
**3/14: Movement**
- 3/19: Movement**  
**3/21: Balanchine/Due: Reading Response**
- 3/26: Movement**  
**3/28: Movement**
- 4/9: Movement**  
**4/11: Ballet and Modern Dance/Due: Reading Response**
- 4/16: Movement**  
**4/18: Movement**
- 4/23: Movement**  
**4/25: Contemporary Ballet - Now/Due: Reading Response**
- 4/30: Movement**  
**5/2: Movement**
- 5/7: Movement Final**  
**5/9: Movement Final/Final Paper Due**

### **Grading Policy:**

Personal Movement History	5 points
Reading Responses	30 (5 points each)
Concert Critique	10 points
Movement Final	15 points
Final Paper	15 points
Class Participation and Preparation	25 points

### **Structure of Course**

Approximately every 4<sup>th</sup> class will be a combination of lecture, viewing dance video and discussion. The specific dates and subjects are listed in the schedule above.

All other classes will be a ballet movement class. Please attend these classes ready to participate with movement appropriate clothing.

### **Preparation and Participation**

Your active involvement with and participation in the class goals, discussions, assignments and other activities will create a productive and enjoyable experience for you and your colleagues. This includes coming to class prepared to discuss the readings and handing in assignments on time, with care towards clarity of expression.

### **Attendance:**

**Students are expected to be in every class.** Attendance and participation are vital within a dance movement course. That said, **2 absences are allowed.** Each additional absence will result in lowering of one's grade by 1/2 letter grade (5 points). Ten absences or more will automatically give you a failing grade. Class begins promptly at 3:00 p.m. Students are required to remain in class until it finishes. Two late arrivals or early departures will result in an absence. Your grade will be lowered by 1/2 letter for each lateness or early departure thereafter. If you arrive late, it is your responsibility to check in with me after class to correct the role sheet. If there is an emergency or extreme extenuating circumstance, please come talk to me or email me.

### **Classroom Etiquette**

All mobile phones must be turned off during class. If you need to use your cell phone for emergency purposes, you may step out of the class. If you are using your laptop or other electronic devices for reasons unrelated to the course material, you will be asked to leave. This will count as an absence. If you have any questions regarding usage, please let me know.

### **Injury**

To avoid injury, it is recommended that you arrive early to class on movement days to begin warming yourself up, bring water and be sure that you have eaten before class. Please notify the instructor of any injury (current or past) that may affect your full performance in class. Should an injury require that a student observe class, it is expected that the student dutifully watch the class and specifically observe class and apply what is being taught and discussed to her/his own improvement in class. Notes should be taken for each part of class. This observation should result in a substantial set of notes that should be submitted to the instructor following the class observed. While observing class, students are required to be mindful and quiet as to not detract from the teaching and performance efficacy of the teacher and classmates.

### Attire

Street shoes are not permitted in the dance studio. We will practice ballet either in ballet shoes, socks, or bare feet. You are not required to wear a leotard and tights, but jeans and street clothes will not work either. Students should plan to wear clothing suitable for movement and should take into account keeping the body warm for the beginning and end of class, bring extra clothing.

### Reading Responses

Reading responses should clearly demonstrate that you have completed the required reading. Please respond in your own way to any ideas, concepts, and/or questions from the assigned readings. Responses should demonstrate knowledge and or interest in the subject of the reading but should not exceed one page.

### Critique Guidelines

You are required to attend a professional dance performance. You will write a typed essay/critique (2 pages, double-spaced, 12 font, stapled). **Proofread your paper before you turn them in!** The essay/critique should be based on your own response to and interpretation of the work and should also relate to ideas and concepts you have learned in class. Please attach a show ticket or program to your critique. This critique is due within one week of the performance seen. I will collect these throughout the term in class. Please see your concert EARLY! I will do my best to remind you as concert dates approach, but you are responsible for making this happen. Ask me if you're not sure if a concert you want to see will be acceptable for the class. The final day to turn your critique in is May 9<sup>th</sup>, our last class.

**Note: No late papers or projects will be accepted. No make-up reading responses.** (In case of emergency circumstances, please contact me as soon as possible.)

### Performance Opportunity

For those students interested in performance, there will be an opportunity to perform in the Spring Dance Concert in early May. This is not required, but if enough students are interested, we will create a dance piece to be rehearsed in class. Up to 10 extra credit points can be earned for performance.

\*Performance dates: Thurs and Fri, May 2 and 3 @ 7 pm (5 pm call for performers)

\*Dress Rehearsal: Wed, May 1 from 5pm-10pm (5 pm call for performers)

\*Tech Rehearsal: Sat, April 27, sometime between 10 am –10 pm

### Extra Credit

There are numerous exciting performances throughout the San Diego Area. Attend a performance and write a response paper in the following week. You can only write up an extra credit for a pre-approved dance performance. You can receive up to 5 points per event for a maximum of 25 points. Check with me to confirm that an event is suitable for extra credit.

### Plagiarism

Plagiarism will not be tolerated and will be strictly enforced. See the Student Handbook for University policies. Visit with a University Librarian or seek assistance from the campus Writing Center should you be unclear on how to use citations.

### Student Disabilities

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

### Performances

- \*Eveoke Dance Theatre - [eveoke.org/2012/eveoke-dance-theatre-presents/](http://eveoke.org/2012/eveoke-dance-theatre-presents/)  
AGAPE, Jan 25, 26, & 27, 2013 Fri/Sat @8pm; Sun @2:30pm, Student \$15.00
- \*Nations of San Diego International Dance Festival - [www.nationsdancefestival.com](http://www.nationsdancefestival.com)  
February 8, 9, & 10 at Coronado Performing Arts Center
- \*San Diego Ballet – [sandiegoballet.org](http://sandiegoballet.org) – Tickets: 619-544-1000  
Don Juan - Feb. 14 & 16 @ 8pm, Feb. 17 @ 2:30 @ Lyceum Horton Plaza
- \*California Ballet – [californiaballet.org](http://californiaballet.org)  
Beyond the Barre - Sat, Feb. 23 @ 7pm  
Coronado Performing Arts Center, \$25
- \*City Ballet – [cityballet.org](http://cityballet.org)  
Giselle, March 8-10 at Spreckels Theatre, Downtown San Diego, \$24
- \*San Diego Dance Theater – [sandiegodancetheater.org](http://sandiegodancetheater.org)  
The Hacienda Project @ Magee Park in Carlsbad  
Saturday, March 16 - FREE Performances: 9 am, 10 am, 11 am, and 12 noon
- \*CSUSM Arts and Lectures - [www.csusm.edu/al/](http://www.csusm.edu/al/)  
Locally Grown Dance Series  
Fresh Works by Leslie Seiters' Little Known Dance Company & Eric Geiger  
Wed, April 24 @ 7:30pm – FREE for students
- \*City Ballet – [cityballet.org](http://cityballet.org)  
Carmina Burana, May 3-5 at Spreckels Theatre, Downtown San Diego, \$24



Dr. Karen Schaffman  
Professor, Visual & Performing Arts Department  
DNCE 202: Contemporary Ballet

1. *Discover and appreciate* the art of ballet
2. *Demonstrate* the ability to define the techniques of ballet.
3. *Apply* oneself in the practice and embody the techniques of the form.
4. *Identify and compare* classical and contemporary ballet.
5. *Examine and understand* ballet as a political, social, historical, and cultural phenomenon.
6. *Distinguish* ballet as an ethnic form of dance rooted in white, European culture.
7. *Survey* the evolution and transformation of ballet into a diverse and global dance form performed by dancers from all levels of experience, race, ethnicity, and class.
8. *Discuss* the gendering of ballet.
9. *Develop* self-awareness of one's own unique body and physicality through the practice of contemporary ballet.
10. *Identify and become attuned* to the basic structural elements of dance (for example space, time, and energy).
11. *Articulate and define* the language of contemporary dance through written *critical analysis* of dance live performances on campus and choreographies on film/video.

**From:** [Heidi Breuer](#)  
**To:** [Karen Schaffman](#)  
**Cc:** [Anibal Yáñez-Chávez](#); [Theresa Aitchison](#)  
**Subject:** CAPC review of DNCE 202  
**Date:** Thursday, January 23, 2014 6:59:24 AM  
**Attachments:** [SLO Active Verbs Sheet.docx](#)

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Hello Karen,

CAPC has completed its initial review of the DNCE 202 C-form, and while we are generally very excited about this course and wish to support it, we do have one revision we must ask for first. The new WASC regulations about assessment demand that all SLOs be expressed in measurable terms, with active verbs. (oh boy!) While not ALL of your SLOs must be measurable (you can have some non-measurable outcomes, like “appreciate ballet,” but you must have measurable outcomes as well). Please revise your SLOs to include measurable outcomes using active verbs.

To help faculty with this transition, Scott Greenwood has provided a chart showing active, measurable verbs, which I have attached here for your convenience.

We look forward to receiving the new SLOs so that we can approve this course! Please do not hesitate to contact one of us should have questions or require additional clarification.

Thanks!

hb

Heidi Breuer, Ph.D.  
Associate Professor  
Department of Literature and Writing Studies  
California State University, San Marcos  
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