

Criselda Yee

From: Suzanne Moineau
Sent: Thursday, April 21, 2016 6:40 PM
To: Karen Schaffman; Jacquelyn Kilpatrick
Cc: Virginia Mann; Regina Eisenbach
Subject: Re: Dance courses at UCC

Hold as pending
 until all issues are
 addressed - 9/1/16

Hi Karen,

Thanks for your response. I do appreciate the efforts in making the changes you did. At this time, I see that a number of changes that were requested, were not yet addressed. DNCE 202 follow up is below for your reference, but do I understand from your email that you may not be able to address them this year. If that is the case, you can always bring the courses back at a later date. I will forward the email with the chain of conversation on DNCE 203.

Regards,
 sue

1. Box # 8 – The final phrase in the course description is not consistent with catalog language. UCC is recommending removal. Your approval is requested and we can change it on our end. **This does not appear to have been changed.**
2. Box # 10 – mode of instruction indicates 5 hours of class time, but reference in the syllabus is to 4 hours of class. Please confirm correct mode of instruction. **There was not an updated syllabus reflecting the hours. I do understand what you are describing below, but UCC does require the submitted syllabus to reflect the accurate number of hours.**
3. Box # 2/14 – you indicated in Box # 2 that this course was being proposed as a GE. You should note that GE status will not carry over from the topics course to this new course. While this is not UCC's purview, this is just an FYI. Box # 14, however, indicates that the course can be repeated, but GE courses cannot be repeated. Can you advise as to how you wish to proceed: as a GE or as repeatable? **Thank you for this.**
4. Box # 20 needs to be answered. **Thank you**
5. Several SLOs do not contain measurable verbs. UCC is recommending that you work with Melissa Simnitt in Academic Programs to assist with the SLOs. **While I understand what you are explaining, UCC requires syllabi with measurable SLOs.**
6. The schedule in the syllabus needs to differentiate the types of movement that will happen. **It may be beneficial to discuss with the instructor.**

From: Karen Schaffman <kschaffm@csusm.edu>
Date: Thursday, April 21, 2016 8:56 AM
To: IITS Administrator <smoineau@csusm.edu>, Jacquelyn Kilpatrick <jkilpatrick@csusm.edu>
Cc: Virginia Mann <vmann@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: Re: Dance courses at UCC

Hello Suzanne,

Here are the revised C-Forms for UCC.

DNCE 202:

- I've answered all except for #6. The class is founded on theory-practice and the hours reflect that. The course description and SLOs were created by me. The instructor on record has the agency to schedule the syllabus timing accordingly. Lecturers might shift back in forth in one day through lecture-demonstrations, offer a full movement class, or lecture only. I am not teaching the course.
- I unchecked the multiple times for credit, because the course is suitable to LDGE.

DNCE 203: Was the issue the catalog language? Please explain.

I hope the committee will be satisfied, if not, I will have to meet with someone early in fall and review for next year.

Thank you,
Karen

From: Suzanne Moineau <smoineau@csusm.edu>
Date: Thursday, April 21, 2016 at 6:41 AM
To: Karen Schaffman <kschaffm@csusm.edu>
Cc: Virginia Mann <vmann@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: Dance courses at UCC

Hi Karen,

We are nearing in on the final hour for UCC and we have not received your responses yet to UCC's requests for revisions on your two DNCE courses: 202 and 203. If you would like to move them forward to this year's consent calendar, we only have one Senate meeting left, and two UCC meetings left. I would need the revisions by Monday at the latest to make it on to the final agenda.

Much thanks,
Sue

Suzanne Moineau, Ph.D., CCC/SLP
Associate Professor
Chair, Department of Speech-Language Pathology
College of Education, Health and Human Services
 California State University San Marcos
 333 S. Twin Oaks Valley Road
 San Marcos, CA 92096
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Virginia Mann

DNCE 202

From: Karen Schaffman
Sent: Thursday, April 21, 2016 8:57 AM
To: Suzanne Moineau; Jacquelyn Kilpatrick
Cc: Virginia Mann; Regina Eisenbach
Subject: Re: Dance courses at UCC
Attachments: DNCE202_CForm(revised).docx; CForm_HipHopI_revised.docx

Hello Suzanne,

Here are the revised C-Forms for UCC.

DNCE 202:

- I've answered all except for #6. The class is founded on theory-practice and the hours reflect that. The course description and SLOs were created by me. The instructor on record has the agency to schedule the syllabus timing accordingly. Lecturers might shift back in forth in one day through lecture-demonstrations, offer a full movement class, or lecture only. I am not teaching the course.
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Karen

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Date: Thursday, April 21, 2016 at 6:41 AM
To: Karen Schaffman <kschaffm@csusm.edu>
Cc: Virginia Mann <vmann@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: Dance courses at UCC

Hi Karen,

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Much thanks,
Sue

*Suzanne Moineau, Ph.D., CCC/SLP
Associate Professor
Chair, Department of Speech-Language Pathology
College of Education, Health and Human Services
California State University San Marcos
333 S. Twin Oaks Valley Road*

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 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 th century through current applications in Contemporary Dance. Open to all levels of experience. Studio/Lecture. Performance opportunity, written responses, and weekly practice.														
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: http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf														
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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 type="checkbox"/> Yes <input checked="" type="checkbox"/> No This is a GE course cannot be repeated.														
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): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
18. Documentation attached: <input checked="" type="checkbox"/> Syllabus <input type="checkbox"/> Detailed Course Outline
19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:* 130-3
20. How often will this course be offered once established?* once/year pending the WTUs allotted from the Dean's Office. 1x/year

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)? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
If yes, please specify: This course applies as an elective to the Minor in Dance.	
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.) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> 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 _____

2. Program Director/Chair _____ Date _____

3. College Curriculum Committee _____ Date _____

4. College Dean (or Designee) _____ Date _____

5. UCC Committee Chair _____ Date _____

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

7. President (or Designee) _____ Date _____

Virginia Mann

From: Suzanne Moineau
Sent: Wednesday, October 14, 2015 7:17 PM
To: Karen Schaffman
Cc: Virginia Mann; Regina Eisenbach
Subject: DNCE 202 C form

Importance: High

Hello Karen,

UCC has completed its review of the DNCE 202 C form. Several of the comments reflect carryover from last year, while other points are new. UCC is requesting the following:

1. Box # 8 – The final phrase in the course description is not consistent with catalog language. UCC is recommending removal. Your approval is requested and we can change it on our end.
2. Box # 10 – mode of instruction indicates 5 hours of class time, but reference in the syllabus is to 4 hours of class. Please confirm correct mode of instruction.
3. Box # 2/14 – you indicated in Box # 2 that this course was being proposed as a GE. You should note that GE status will not carry over from the topics course to this new course. While this is not UCC's purview, this is just an FYI. Box # 14, however, indicates that the course can be repeated, but GE courses cannot be repeated. Can you advise as to how you wish to proceed: as a GE or as repeatable?
4. Box # 20 needs to be answered
5. Several SLOs do not contain measurable verbs. UCC is recommending that you work with Melissa Simnitt in Academic Programs to assist with the SLOs.
6. The schedule in the syllabus needs to differentiate the types of movement that will happen.

Thank you, Karen. Please let me know if you have questions.

Best,
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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DNCE 202

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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.														

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17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
18. Documentation attached: <input checked="" type="checkbox"/> Syllabus <input type="checkbox"/> Detailed Course Outline
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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)? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> 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.) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.	
Discipline _____	Signature _____ Date _____ Support _____ Oppose _____
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SIGNATURES : (COLLEGE LEVEL) :

(UNIVERSITY LEVEL)

Karen Schaffman 11/8/2013
 1. Originator (please print or type name) Date
 2. Program Director/Chair 4/8/13
 2/11/14 Date
 3. College Curriculum Committee 3/11/14 Date
 4. College Dean (or Designee) 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

Virginia Mann

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
California State University San Marcos
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San Marcos, CA 92096
760.750.8505
moineau@csusm.edu
<http://www.csusm.edu/el/degreeprograms/csd/index.html>

From: Anya Cloud <accloud@csusm.edu>
Date: Sunday, March 1, 2015 12:47 PM
To: IITS Administrator <smoineau@csusm.edu>
Cc: Judit Hersko <jhersko@csusm.edu>, Karen Schaffman <kschaffm@csusm.edu>, karen.schaffman <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 4th 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 9th, 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/
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
February 8, 9, & 10 at Coronado Performing Arts Center
- *San Diego Ballet – sandiegoballet.org – Tickets: 619-544-1000
Don Juan - Feb. 14 & 16 @ 8pm, Feb. 17 @ 2:30 @ Lyceum Horton Plaza
- *California Ballet – californiaballet.org
Beyond the Barre - Sat, Feb. 23 @ 7pm
Coronado Performing Arts Center, \$25
- *City Ballet – cityballet.org
Giselle, March 8-10 at Spreckels Theatre, Downtown San Diego, \$24
- *San Diego Dance Theater – 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/
Locally Grown Dance Series
Fresh Works by Leslie Seiders' Little Known Dance Company & Eric Geiger
Wed, April 24 @ 7:30pm – FREE for students
- *City Ballet – 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](#)

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.
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