

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): <u>Spring 2017</u>												
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No													
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:* <u>DNCE 420</u>													
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Dance Ensemble and Repertory													
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) <u>Dance Ensemble Repertory</u>													
7. Number of Units: <u>3</u>													
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.) Emphasizes collaboration and contemporary dance-making techniques. Addresses <u>historical</u> implications, cultural contexts, and identity politics of dance. Develops collaboration, ensemble skills, and professional dance ethics. Coursework culminates in a public performance.													
9. Why is this course being proposed? This course has run successfully for 3-consecutive spring semesters as VPA 380-25.													
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular_Forms_Table/Instructional%20Mode%20Conventions.pdf													
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;">Type of Instruction</th> <th style="width: 20%;">Number of Credit Units</th> <th style="width: 50%;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td style="text-align: center;">3</td> <td style="text-align: center;">C-2</td> </tr> <tr> <td>Activity</td> <td></td> <td></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	3	C-2	Activity			Lab		
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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>3</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): <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													

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

RECEIVED

OCT 20 2016

BY: _____

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:* VPA 380-25

20. How often will this course be offered once established?* every spring semester

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:

Satisfies studio course requirement for the Minor in Dance and serves as elective for other School of Arts 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 _____

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SIGNATURES : (COLLEGE LEVEL) :

Dr. Karen Schaffman 9/30/16

1. Originator (please print or type name)

Date

M. Kilpatrick

10-18-16

2. Program Director/Chair

Date

C. H.

10/19/16

3. College Curriculum Committee

Date

Napier Shaddad Huss

10-19-16

4. College Dean (or Designee)

Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair

Date

6. Vice President for Academic Affairs (or Designee)

Date

7. President (or Designee)

Date

DANCE ENSEMBLE & REPERTORY CSUSM/DNCE 420 *Adapted and Revised from Spring 2014*

Tuesday & Thursday, 2:30-3:45 pm

Dr. Karen Schaffman

School of Arts

Course Description and Goals:

In this class you will learn, create, develop, and perform choreography. Emphasizing contemporary dance-making techniques, the assignments revolve around *re-inventing* dance pieces, inspired by others' choreographic works. We will intelligently question, creatively challenge, and respectfully appropriate through embodied practice.

We will intensively research the choreography of these three international artists:

- Jerome Bel's *Veronique Doisneau*
- BodyCartography's *JUMP*
- Anna Terese De Keersmaecker's *Rosas Danst Rosas*

The repertory pieces that emerge from this class will be featured as part of the annual CSUSM Dance Concert (ongoing since 2002) and with work by DNCE 390: Choreography Workshop. *JUMP*, by BodyCartography will be taught by the artists in residence for one week and hosted by Dance Studies. Students perform in the Arts & Lectures performance by BodyCartography Project on Feb 11. Students are invited to perform with students in a performance at SDSU on Feb. 14. NOTE: Permission/travel forms must be completed and signed.

The course requires critical analysis and research that you will articulate through discussion and written reflections. You are also required to attend live professional performances, so that you can expand your knowledge of the dance world through a local event. These written assignments hone self-reflection and observational skills and fulfill the CSUSM writing requirement.

Come prepared to participate fully, collaborate with others, expand your creative ideas, and share your unique perceptions.

Collaborations: We will be collaborating with the Theatre Production and Design course on the final production. You will work with students on lighting design as well as other set elements you may want to include in your pieces. Collaborating with students in other fields, such as music, audio design, video, and visual art, is a vital skill that you can apply to all career paths.

"Let us begin with the idea that you know how to dance. Training is only sometimes a bonus." - Jonathan Burrows, *A Choreographer's Handbooks* (Routledge, 2010)

NOTE: List of some of the diverse choreographers that will be focused upon in future years:

- Ralph Lemon (<http://mappinternational.org>)
- Ishmael Houston Jones (<http://ddpaa.org/artist/ishmael-houston-jones/>)
- Urban Bush Women (<https://www.urbanbushwomen.org>)
- Deborah Hay (<http://dhdcblog.blogspot.com>)
- Bill T. Jones <http://newyorklivearts.org/btj-az-company/about-thecompany/bill-t-jones/>)
- Miguel Gutierrez (<http://www.miguelgutierrez.org>)
- Okwui Okpokwasili (<http://mappinternational.org>)

Student Learning Outcomes

Students enrolled in this course can look forward to achieving the following learning outcomes:

- Apply basic concepts and theories of various contemporary-western choreographic practices to the development of a cultural product. *This will be achieved through studio practices, discussions, and creation of choreography that will be performed for the public.* [2]
- Develop a keen awareness of ways that movement and art are appropriated. *This will be achieved through viewings, discussions, and a critical reflection articulated in a written assignment early on the semester.* [2]
- Develop the ability to discuss dance, using an analytic language of choreography and performance. *This will be demonstrated in the final reflection essay.* [2]
- Develop the skill of collaboration and recognize its relevance in a 21st century education. *This will be learned by ways of studio practice and articulated through the final reflection essay.* [2]
- Practice offering constructive and critical feedback to peers. *This will be achieved through the cultivation of an “ethics of civility” in the studio. This ability will be articulated through a written peer-review assignment.* [2]
- Cultivate professionalism in performance production. *This will be accomplished through public performances and the preparations of such a production.*
- Develop an awareness of the politics of dancing. *This will be realized by practicing respect for one’s own body, respecting the diversity of bodies in the class, and contextualizing the act of dancing socially and culturally.* [2]

Professor's goals:

- To provide students with an environment to engage in the above outcomes
- To mentor each student through the creative process
- To foster student development and personal growth
- To serve as an artistic role model

Readings:

- Visit artists websites
- Research for appropriation assignment - tbd
- *New York Times* article: "Tiptoeing Around the Music Video," by Brian Seibert, Nov. 17, 2013
- Wyatt Mason's "The Transcendent Artist of Dancer: Four Decades In" in *New York Times*, 2016. <http://www.nytimes.com/2016/06/06/t-magazine/bill-t-jones-dance-choreography.html>
- Katherine Profeta's *Dramaturgy in Motion: At Work on Dance and Movement Performance* (University of Wisconsin, 2015)
- Kent de Spain's *Landscape of the Now: A Topography of Movement Improvisation* (Routledge, 2014)
- Deborah Hay's *My Body the Buddhist* (Wesleyan Press, 2000)
- *Movement Research Performance Journal*
- *Contact Quarterly*

SCHEDULE

Note: syllabus is subject to change.

Week 1

- Jan 21 Introduction
 Review syllabus and course goals
- Jan 22 Lecture: Introduce artist Jerome Bel
 Ensemble practice: leader-follower, listening-moving -witnessing-stillness

Week 2

- Jan 28 View Jerome Bel's work *before* class
 Assignment 1 due 10:30 am to CC
- **500 word essay: Response to reading and viewing of Jerome Bel's work. Write an autoBODYgraphy..**
- Jan 30 Ensemble practice and group discussion.

Week 3

- Feb 4 Documentary Dance Solos Practice
 Assignment 2 due 10:30 am to CC and hard-copy in class
- **Written score and script (150-500 words)**

Feb 6 **Documentary Dance Solos Performances**

Week 4

Feb 11 **Guest Artists: BodyCartography Project**

Feb 11 **Performance of *JUMP* in evening with BodyCartography Project**

*call time TBA

(The performance is at 7:30 pm. Your guests can get tickets at www.csusm.edu/al)

Feb 13 Harvest performance experience

Week 5

Feb 18 Introduce artist Anna Terese De Keersmaecker

Assignment 3 due 10:30 am to CC

- ***500-word essay: Respond to the readings and address "appropriation."***

Feb 20 Discussion and studio practice: appropriating the material

Week 6

Feb 25 Showing appropriated phrases

Feb 27 Choreographic variations

Week 7

Mar 4 Choreographic variations

Mar 6 Choreographic variations

Week 8

Mar 11 **Showing**

Assignment 4 due 10:30 am to CC 500-word essays.

- ***Using the language of dance, describe the ways you've used the material. Focus on "how" you are influenced by the artist.***

Mar 13 **Showing cont'd**

Week 9

Mar 18 Review and brainstorm

Mar 20 Practice

Week 10

March 25 ***Assignment 5 due 10:30 am to CC***

- ***250-word essay. Process report that includes your experience with your collaborator.***

Showing 2

March 27 **Showing 2 continued**

March 31-April 4: Spring Break!

You may reserve studio space during this time, except for March 31, when the campus is closed to observe and celebrate Cesar Chavez Day.

Week 11

April 8 Developing work
April 10 Developing work

Week 12

April 15 Coaching
April 17 Coaching

Week 13

April 22 **Showing 3**
April 24 Work in class
April 26 **TECH, 10-10 (time slots to be arranged)**

Week 14

April 29 Performance run in class
April 30 **Dress Rehearsal, 5-10 pm, 6 pm run, 2 run-throughs**
May 1 & 2 **Performances at 7 pm, performers call at 5:00**

Week 15

May 6 View video of performance
May 13 Final Harvest

Assignment 6 due 10:30 am to CC

500-word essay: Your final paper is a critical reflection of the class that focuses specifically on what you created and how this experience has influenced your understanding of the creative process. What skills did you develop over the semester? How can such skills be applied to your life goals?

FINAL PROJECT

For the final project you will collaborate on work that will be performed in the Spring Dance Concert. You will be graded upon your contribution to the collective work and your commitment to the collaboration over time.

PERFORMANCE AND PRODUCTION SCHEDULE

The class culminates in the production of the annual spring dance concert, *OFF-Centre*. It is important that you clear your calendars now for the required following dates.

APRIL 26 10am-10pm TECH: set light cues and run pieces (your are required to be there for your pieces, not the entire day)

April 30 5pm-10 pm DRESS REHEARSAL

May 1 & 2 5pm PERFORMANCES (start at 7 pm, arrive at 5 pm)

Studio Space: Studio time is limited so be sure to reserve space in advance. It is highly recommended that you reserve 1/hour week right away, as the space will become occupied. There is only one studio, and so it will be best to share the space. On weekends, campus police will open the studio for you. Be sure to bring your campus ID.

In order to book ARTS facilities, please see VPA website:

http://www.csusm.edu/vpa/vpascheduling/Arts_Facilities_Scheduling.html

You can also check in with The Clarke and the new University Student Union for space to practice.

Grading/Assignments (point values):

Written assignments are posted to Cougar Courses. It is your responsibility to note these deadlines (dates and times). Be sure to read the details of the assignments.

While working, please consider the grading criteria and expectations listed further below in the syllabus. Points accumulate and add up, so stay afloat. These assignments are developed to enrich your creative process.

GRADING POLICY

Assignment	Points
6 Assignments @ 5 points/each	30
Live Performance Response Paper	10
Documentary Dance Solo	5
BCP Performance	5
Appropriated Phrase	5
Tech Rehearsal	2 (no partial credit)
Dress Rehearsal	3 (no partial credit)
Final Project/Performances	10
Attendance & Participation	30 (see policy below)
Total	100 points

Note: No late papers or projects will be accepted. In case of emergency circumstances, contact me as soon as possible.

Class, workshop and assignment expectations:

Below are some of the criteria that I will be looking for in regards to your work. These assessment strategies relate directly to your final grade so be certain you review them.

- Did you maintain attendance and participation expectations?

- Did you turn in assignments on time?
- Did you synthesize the course material into your movement research, final projects, and written papers?

- Did you seek help regarding confusing points or difficult assignments?
- Did you remain open to feedback and suggestions?
- Did you support other students in a positive way?

Assessment:

This class is upper division and will be treated as such. Should you need assistance with writing, visit the CSUSM Writing Center.

“A” means excellent: the assignment was completed with clarity, thoroughness, and thoughtfulness. Your handling of the assignment demonstrated a sophisticated understanding of the complexity of the issues and concepts. There were no grammatical errors. (For 10 point assignments, the equivalent of 9-10 points. For 5 point assignments, the equivalent of 5 points. For 3 point assignments, the equivalent of 3 points.)

“B” means good: that the work has been completed in an organized manner. Overall, you needed to go deeper into your argument, give more details, or there were some misunderstandings of the material. Your writing may have needed more attention to correct grammar (i.e. spelling errors, sentence structure, etc.). (For 10 point assignments, the equivalent of 8 points. For 5 point assignments, the equivalent of 4 points. For 3 point assignments, the equivalent of 2 points.)

“C” indicates that your essay was completed, though did not fulfill all of the assignment’s requirements. There may be gaps in your argument, inattention to detail, or lack of examples. Your writing may have contained too many grammatical errors. (For 10 point assignments, the equivalent 7 points. For 5 point assignments, the equivalent of 3 points.)

“D” means that the work is incomplete or poorly delivered. (For 10 point assignments, the equivalent of 6 points. For 5 point assignments, the equivalent of 1-2 points.)

Final Grades

A	93-100	A-	90-92		
B+	88-89	B	83-86	B-	80-
C+	78-79	C	73-77	C-	70-
D+	68-69	D	63-67	D-	60-
F	59 and below				

Attendance Policy

Attendance is intricately linked to a rich class experience. You are allowed 1 absence, though not recommended when you have a study due or group obligation. Each absence afterwards will result in a losing 1 point/absence. Be advised that **three to four** absences can lower your grade a half level (for example, from a B to a B-). **Four to five** absences will drop your grade a full level (B to a C), six absences even further, and so forth. **Ten** absences or more will give you a failing grade, regardless of projects and assignments. Excessive lateness

results in absences. If you arrive late, you are responsible for checking in with me after class to correct the role sheet. Unless there is a critical situation, if you miss a day when there is a study, you may not make up work. If you have an unfortunate emergency or urgent situation, please contact me as soon as possible.

Participation

This is a studio class. Your *active* involvement with and participation in the class goals, discussions, and movement activities will create a productive and enjoyable experience for you and your colleagues. This means arriving to class with an open mind to the movement research

and investigations. This also includes putting in your responsible part to hand in assignments on time with care toward their clarity of expression and formulation.

****Respect for your colleagues is primary to this course.*** The campus recently launched a "Civility Campaign" from the Dean of Students Office. I am committed to hosting a classroom atmosphere that fosters the mission and defines civility as follows: "Conducting oneself with care, respect, and empathy while acknowledging the culture and humanity of others." For further information on student conduct please see, <http://www.csusm.edu/dos/>.

To avoid injury, it is recommended that you arrive early to class to warm yourself up. I recommend bringing water. Although not required, this is a movement class, and so please notify me of any injury (current or past) that may affect your full performance in class. Should an injury require that you observe class, it is expected that you dutifully and respectfully watch the class. This observation should result in a substantial set of notes that should be emailed to me the following day. While observing class, students are required to be mindful and quiet as to not detract from the teaching and performance efficacy.

Classroom Etiquette

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

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.

Writing Center

If you need assistance with writing or have an interest in improving your skills, visit the CSUSM Writing Center. The Writing Center offers appointment-based consultations and workshops to assist students with individual writing projects critically, while also developing long-term writing skills. See <http://www.csusm.edu/writingcenter/>.

Student Disabilities

Should you require special needs, it is your responsibility to access the services available on campus. For information visit Student Disability Services and review the Student Handbook.

Attire

- Students must wear clothing that provides for ease of movement, unless the aesthetic and artistic demands demand otherwise. Also, please take into account your own personal needs for keeping your body warm. Extra clothing is recommended. Pants or shorts that are loose or of stretchable fabric are needed. No skirts - without shorts or pants underneath- unless this is costume specific to a performance you are creating. No tight jeans as this will inhibit your movement. Shirts

required. If/when you are working with “costumes” that deviate from such codes and make sense to your choreographic research, then please let me know.

- Street shoes are not permitted in the dance studio. If you need shoes artistically or for physical reasons, please bring shoes that are designated to studio wear. Generally, we will work barefoot. If your costume or health requires you to wear shoes, bring a pair of shoes designated for studio time. Character/jazz/oxford shoes or sneakers may be worn in class. No spike heels, they cause damage to the floor. Do not wear items that you have just worn off the pavement. Bring shoes or store them in a locker, which can be reserved for the entire semester.

Arts 101 Rules

- No food is allowed in ARTS 101. If you need food for your performance pieces, please let me know. You are required to clean up thoroughly.
- All drinks must be stowed on the side table.
- If you need to wear shoes for physical or artistic reasons, be sure they are clean and designated for the space only. No sharp heels on the floor.
- Sweep the floor after using as a courtesy to students and classes coming in after you.
- Return all props and furniture to the side area.
- Do not drag furniture. If you need a set or prop to tow around, something can be constructed. Drag as you like in ARTS 342 or practice outdoors.
- When rehearsing, there is a mop in the corner. Sweep after each use.
- If something drops, breaks, or spills, find a mop backstage. Dampen lightly. *Be sure* to report this to Chad Huggins (cehuggin@csusm.edu) and so that the floor is cleaned properly without posing a health risk.
- Turn off the lights after class to conserve energy.
- A breach in these studio rules may lead to the revoking of rehearsal privileges.
- **A clean studio is a healthy and productive creative space!**

Cougar Courses will be an essential component of this class. All email correspondence shall be conducted through the website. Be sure to check the grade sheet regularly to ensure that all of your assignments have posted.

Contact Information:

Office: ARTS 301 (or in ARTS 101 by appointment)

Office hours: Wednesdays 2:00-5:00 pm and by appointment

Performance Response Paper and Extra Credit Guidelines

Due no later than 2 weeks following the event

Last day to turn papers: May 6

500-words

Critique Guidelines

You are required to attend one live, professional dance performance. Your essay should be based on your personal response and interpretation of the work. Your essay should also articulate and integrate what you have learned in class in terms of choreographic concepts and the creative process.

Questions you might consider to guide and structure your critique: What was the intention of the piece? Entertainment? Self-expression? Political resistance? A celebration of the body? Satire? The primary question is *how* are the dances constructed and being performed? Let the class course material guide your critique. Be sure to use at least five choreographic terms we've utilized in class and identify compositional structures.

Following is a *suggested* format for your performance critiques:

Introduction:

Introduce the work and the artists. Include your overall impressions of the performance, and you might include the energy and response from the audience, etc.

Body of the paper:

If this is a full evening work, focus your critique on the overall performance but describe specific moments that affected you in detail. If there were many pieces, focus your critique on one or two pieces. Identify as many choreographic elements as you can such as the identity of the dancers, movement vocabulary, use of space, time, flow, phrasing, and quality. In order to articulate and specify the movement qualities you observed, apply a variety of colorful adjectives and specific kinetic verbs.

Conclusion:

What did you understand as the significance of the piece? Your interpretation of the dance reflects how you saw the performance represented choreographically.

Be sure to describe *and* interpret in your critique. What did you see? How did it make you feel? How can you contextualize the work in the world? How does your cultural identity affect your watching and knowing?

Extra Credit

See an additional performance and write 250- word response paper. You can receive up to 5 points/each for a maximum 10 points extra credit. **Papers must be turned in no later than two-weeks following the event. The last day to turn in extra-credit is May 6.**

Choose one from the following possibilities below or as approved of and announced in class. I will be announcing and posting new events as they arise. If you would like to critique a performance that has not been announced, you must get *prior* approval.

TBA for 2017

CONTRACT FROM Spring 2014

Dance Ensemble and Repertory

CSUSM/ VPA 380-25

Spring 2014

Tuesday & Thursday, 2:30-3:45 pm

Dr. Karen Schaffman

Visual and Performing Arts Department

COURSE AGREEMENT

Required

Dr. Karen Schaffman has provided me a copy of the syllabus for VPA 380-25. I have read the requirements of the course and understand what is expected of me throughout the semester. I have been informed of her office hours and the production schedule. I understand that attending and participating in performances are a requirement for the class. I also recognize that rehearsals outside of class are necessary in order to complete the work. I understand that correspondence and updates for the course is done through Cougar Courses. I am aware of Dr. Schaffman's policy regarding attendance and strict due date guidelines. I agree to the practices of etiquette stated on the syllabus. No late assignments or projects will be accepted unless due to an emergency as communicated to the Professor or by a doctor's note upon request. Dr. Schaffman provided me the opportunity to ask questions regarding this syllabus and related policies.

Print Name

Signature

Date