

<b>ORIGINATOR'S SECTION:</b>														
<b>1. College:</b> <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	<b>Desired Term and Year of Implementation (e.g., Fall 2008):</b> <u>Spring 2017</u>													
<b>2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*)</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
<b>3. Course will be a variable-topics (generic) course?</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
<b>4. Course abbreviation and Number:*</b> DNCE 440														
<b>5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)</b> DNCE 440 Teaching Dance in the Community														
<b>6. Abbreviated Title for PeopleSoft:</b> (no more than 25 characters, including spaces) Teach Dance in Community														
<b>7. Number of Units:</b> 3														
<b>8. Catalog Description:</b> (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.)  Investigates the ways in which dance education offers artistic and intelligent learning. Offers a theoretical and practical understanding of dance pedagogy and dance activism by working with others, designing curriculum, and teaching within the local community. Includes lectures, readings creative research, physical practice, and a practicum. Lectures, readings, creative research, physical practice, and practicum.  Pre requisite: at least one course in Dance Studies at CSUSM or by consent of instructor.														
<b>9. Why is this course being proposed?</b>  This course was taught successfully as a Special Topics course (VPA 380-29) in Spring 2016. The course was generously supported by a Community Engagement Grant in AY 2015-2016 and AY 2016-2017. This course forges a new path in Dance Studies and is vital to the vision of the School of Arts. I join with colleagues in the School of Arts and our campus who are committed to community engaged learning.														
<b>10. Mode of Instruction*</b> For definitions of the Course Classification Numbers: <a href="http://www.csusm.edu/academic_programs/curriculum/schedule/catalog/curricula/DOCUMENTS/Curricular_Forms_Table/Instructional%20Mode%20Conventions.pdf">http://www.csusm.edu/academic_programs/curriculum/schedule/catalog/curricula/DOCUMENTS/Curricular_Forms_Table/Instructional%20Mode%20Conventions.pdf</a>														
		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Type of Instruction</th> <th style="text-align: center;">Number of Credit Units</th> <th style="text-align: center;">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-3</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-3	Activity			Lab		
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<b>11. Grading Method:*</b> <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)														
<b>12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.</b>														
<b>13. Course Requires Consent for Enrollment?</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No  <input checked="" type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
<b>14. Course Can be Taken for Credit More than Once?</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, how many times? 2 (including first offering)														

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



15. Is Course Crosslisted: ☐ Yes ☒ No

If yes, indicate which course \_\_\_\_\_ and check "yes" in item #22 below.

16. Prerequisite(s): ☒ Yes ☐ No Student must have taken at least one DNCE course at CSUSM.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:\* VPA 380-29

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

**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:

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.) ☐ 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) :**

Dr. Karen Schaffman

1. Originator (please print or type name)

Oct 4, 2016

Date

2. *Ng Kilpatrick* 10-24-16

Program Director/Chair

Date

3. *C. L. ...* 10/26/16

College Curriculum Committee

Date

4. *Mark ...* 10/26/16

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

**DNCE 440: Teaching Dance in the Community**  
**Formerly: VPA 380-29**  
**Spring 2016: Tuesdays and Thursdays, 4:00-5:15 pm**  
**Dr. Karen Schaffman**  
**California State University San Marcos**

**Office Hours and Contact Information:**

Mondays & Wednesdays, 2:30-4:00, or by appt.

Email through Cougar Courses

**Course Description**

Students gain a theoretical and practical understanding of dance pedagogy and dance activism. Through lectures, readings and embodied research, students develop an academic approach to the subject and learn the meaningfulness of an artistic and intelligent dance education. Working collaboratively, students will design curriculum and have the unique opportunity to teach within the local community. Our class, your efforts, will be planting seeds for their end-of-the-year public performance.

This class is designed alongside A Step Beyond, a non-profit organization housed at the California Center for the Arts Escondido. A Step Beyond is an innovative program that fosters students in grades 3-12 to achieve their fullest potential by offering rigorous, professional dance training complimented by academic and family counseling services. It is based on four components organized within a daily afterschool program: (1) Dance Education and Performance Opportunities, (2) Academic Support and College Preparation, (3) Mentoring and Enrichment Programs, and (4) Family Services and Parental Involvement. A Step Beyond is committed to a dance based education that “promotes responsive, reflective, and empathic learners.” As an educational program, A Step Beyond shares the mission of Dance Studies at CSUSM by fostering thinking-dancing, which builds self-confidence in an experiential and supportive environment. See: <http://a-step-beyond.org/>

**Required Text:**

- hooks, bell. *Teaching to Transgress: Education As the Practice of Freedom*. NY: Routledge, 1994. (will be on reserve, or purchase on amazon.com for \$13-20)
- All articles (4) will be scanned and posted to CC.
- 

HIGHLY RECOMMENDED: Olsen, Andrea. *The Place of Dance: A Somatic Guide to Dancing and Dance Making*. Middletown: Wesleyan University Press, 2014. (purchase on Amazon for \$16-25)

**Professor's Objectives**

- Create a safe and challenging environment
- Teach dance as a means for developing artistic individuals
- Foster the building supportive learning communities
- Encourage productive and creative futures
- Mentor student learning and achieve the Student Learning Objectives below

**Student Learning Objectives**

- Apply new insights and strategies for problem solving through dance.
- Develop curriculum for dance practice that asks children and youth to discover meaningful, personally relevant connections to their dance experiences
- Apply basic choreographic language of dance (shape, space, time, quality)

- Demonstrate in classroom participation and in writing, active viewing and critical analysis
- Apply techniques of improvisation, composition and performance to produce thoughtful creative activities

### **Other Benefits:**

#### **Building Life Skills**

- Enhance one's appreciation for dance as an art form and educational tool
- Increase curiosity through improvisation
- Become skilled collaborators
- Increase self-awareness through teaching dance
- Enhance respect for diversity and body identity
- Address issues of identity by being aware of representations of race, ethnicity, class, physical ability, sexuality and gender as expressions of diverse historical, cultural and geographical contexts

#### **Understanding the Community Environment**

- Increase capacity for attention and detail
- Develop the ability to differentiate and integrate ways of seeing, feeling, and contextualizing
- Foster the philosophy of A Step Beyond

### **Assessment**

Note: Written Assignments fulfill the University Writing Requirement.

- Full participation by attending class and actively engaging with the material and with your cohorts
- Response papers for critical analysis of the material:
  - 3 essays in reflecting upon reading (500 words/each)
- Peer observation report
  - Written analysis (250 words)
- Curriculum development
  - Lesson Sketch (150-250 words)
  - Lesson Plan following A Step Beyond's Model (250 words)
  - Revision of Lesson Plan
- Practicum at A Step Beyond
- Portfolio presentation to culminate the material and process
  - (500-1000 words/depending on portfolio medium)

### **Grading Policy:**

Assignment 1-3: Response to readings (5pts/each)	15
Observation Responses	5
Lesson Sketch	5
Written Lesson Plan	10
Curriculum practice and preparedness	5
Practicum	15
Portfolio	10
Attendance and Participation	30
Collaboration and cohort support	5

**IMPORTANT NOTE:**

All papers must be turned posted to Cougar Courses by noon on the due date. Be sure to note where hard copies are also due. **NO LATE PAPERS WILL BE ACCEPTED.** In case of emergency, please contact me as soon as possible.

**Credit Hour Policy:**

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning.

**Attendance Policy and Grading**

Attendance is intricately linked to a rich studio-oriented class experience. You are allowed 1 excused absence, however this is not applicable to days presentation days. Each class is worth 2 points (1 for showing up and 1 for *active* participation), and you will be deducted accordingly.

**AND:**

- *You lose an additional 5 points if you miss this many classes:*  
5 absences: drops your participation grade by 10 additional points. (60 becomes 45)  
6 absences: drops your participation grade by 12 additional points. (60 becomes 43)
- *You lose an additional 10 points if you miss this many classes:*  
7 absences: drops your participation grade by 24 points (60 becomes 36)  
8 absences: drops your participation grade by 26 points (60 becomes 34)
- *You lose an additional 15 points if you miss this many classes:*  
9 absences: drops your grade by 33 points (60 becomes 27)  
10 absences: drops your grade by 35 points (60 becomes 25)
- More than 10 absences results in an automatic failing grade.

Excessive lateness results in absences. For every 2 unexcused late arrivals you will lose 1 point. If you arrive late, you are responsible for checking in after class to correct the role sheet.

**NOTE:** This course is arranged in relationship to the teaching schedule at A Step Beyond.

There is no flexibility with the observation and practicum dates, so please arrange your schedules accordingly. To accommodate your practicum hours, you can miss 1 observation day and 2 practicum days, according to the groups we organize and agree upon in class. This will be finalized February 18.

It is not guaranteed that this course will be offered annually, so therefore, an *Incomplete* would not be desirable, as it could easily become an F

**Preparation and Participation**

Your active involvement 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 and on time and with a commitment to work responsibly and respectfully with others.

Your participation grade is reflected by your energy and commitment to the course. This means coming prepared to class, being open to the material, and working respectfully with others. This class is collaborative and collectively driven. Your participation and attention is vital. It is up to you to stay afloat with the course expectations and daily assignments as they arise.

**Civility**

Our campus follows a "Civility Campaign," which was formulated on your behalf 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/>.

### **Classroom Etiquette**

All mobile phones must be turned off during class. If you have a personal need to have your phone on to receive calls or text messages during class time, be sure to notify me before class begins. If you are using any electronic devices for reasons unrelated to the course material, you will be asked to leave and 1 point will be deducted from your participation grade as well as 1 point from your attendance grade. If you have any questions regarding usage, please let me know.

There is no eating in the studio. All beverages must be in sealed containers and placed on the table by the doorway.

### **Attire**

Street shoes are not permitted in the dance studio. Movement will be experienced with bare feet or socks. Plan to wear comfortable clothing suitable for movement and take into account keeping your body warm. Bring extra clothing to regulate your needs. T-shirts and sweatpants are most suitable. If you wear a skirt, be sure to wear shorts underneath.

### **Injury**

It is highly recommended to bring water and eat before class. Please notify the Professor of any injury that may affect your full participation in class. If you are contagious, please take care of yourself and do not come to class. A doctor's note will be sufficient if you have 2 or more consecutive absences. If you have an injury or don't feel well enough to participate, then you can observe. You are allowed 1 excused observation. Note: The class is based in participation, so if you will be observing only you will lose participation points. If you are observing, you are required to be active by turning in a substantial set of type written notes within 2 days following the class. Consider ways you are observing: How can you be supportive of the environment? What do you learn from observing? Pay attention to your own body as you observe your peers. What are you noticing?

### **Writing**

If you need assistance with writing or have 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, while also developing long-term writing skills. Location: Kellogg 1103, <http://www.csusm.edu/writingcenter/>

### **Plagiarism**

Plagiarism will not be tolerated and will be strictly enforced. See the Student Handbook for University policies. Make an appointment with a University Librarian should you be unclear on policies for proper citations.

### **Student Mixed Abilities**

Should you require special needs for taking this course, it is your responsibility to access services available on campus. For information visit Student Disability Services. Hours: 8-5, Monday-Friday. Location: Craven 4300.

### **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 regularly.

- Did you maintain attendance and participation expectations?
- Did you turn in assignments on time?
- Did you see and critique a live performance?
- Did you integrate the readings and course work into the assignments?
- Did you demonstrate an understanding of the historical and cultural context of the work?
- Did you synthesize the course material into your final project?
- Did you seek help regarding confusing points or difficult assignments?
- Did you support other students in a positive way?

\* At any point, if you have questions or concerns about the course material, please talk to me during office hours, or make an appointment via email on CC.

#### **Assessment:**

"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 spelling or grammatical errors.** For 5 pt assignments, the equivalent of 5 points. For 10 points, the equivalent of 9-10 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 attention to correct grammar (i.e. spelling errors, sentence structure, etc.). For 5 pt assignments, the equivalent of 4 points. For 10 points, the equivalent of 8 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 5 pt assignments, the equivalent 3 points. For 10 points, the equivalent of 7 points.

"D" means that the work is incomplete or poorly delivered. For 5 pt assignments, the equivalent of 1-2 points. For 10 points, the equivalent of 6 points.

#### **Final Grades**

A	93-100	A-	90-92		
B+	88-89	B	83-86	B-	80-82
C+	78-79	C	73-77	C-	70-72
D+	68-69	D	63-67	D-	60-62

#### **COURSE SCHEDULE**

Note: The course syllabus is subject to change.

<b>Wk 1</b>	<b>CLUSTER #1: UNDERSTANDING CREATIVE DANCE EDUCATION: The Language of Teaching Dance</b> <i>Review basic of elements of dance and choreographic terminology (space, time, shape, dynamics)</i>
Jan 26	Introduction: Dance as a mode of learning > Review syllabus > Reviewing the goals of our community partner, A Step Beyond > Introduce Required Text
Jan 28	> Handout: course vocabulary and terminology, also posted to CC > Movement Activity: <b>Space</b> and Dynamics
	> Assignment 1: writing prompt (see CC)

Topic: Intention and dance autobiography  
> Review Vocabulary and Terminology

**Wk 2**

Feb 2

> Assignment 1, **due** noon to CC  
> Movement activity: **Time** and Dynamics

Feb 4

> Movement activity: Shape and Dynamics  
> Assignment 2: reading - and writing prompt  
Topic: What is a Creative Dance Education?  
Readings:

- [http://www.ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=55419](http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55419)
- Shor, Ira, "EDUCATION IS POLITICS: Paulo Freire's critical pedagogy"

**Wk 3**

Feb 9

> Assignment 2, **due** noon to CC  
> Movement activity: **Anatomical Intention** and **Initiating Movements**  
  
> Group compositions: choice making and the creative process  
> Group discussions: on above readings  
> Topic: How do we open the dialogue for individual responses and multi-medium processes?

Feb 11

> Assignment 3: Readings **due**, see writing prompt and assignment (CC)  
> Movement activity: Aesthetic responsiveness and **Moving Dialogues**  

- Dewey, John. "Having an Experience" (1934), in *Art as Experience*. NY, Perigree, 1980.
- or
- Greene, Maxine. "Art and Imagination" in *Releasing the Imagination: Essays on Education, the Art, and Social Change*. SF: Jossey-Bass, 1995.

**Cluster #2**

**UNDERSTANDING THE COMMUNITY ENVIRONMENT:**

**Developing a Lesson Plan**

*Work collaboratively to learn and create dance activities. Articulate ways to inspire, plan, develop, revise, reflect upon, and assess Creative Dance Activities.*

**Wk 4**

Feb 16

**Guest, Jenn Oliver, Artistic Director of A Step Beyond**

> Lectures: Structuring a Lesson Plan, Differentiating Instruction, Classroom Management, Levels of Child Development

> Assignment 3, **due** noon to CC  
> Lecture: **Child Development**  
Topic: What are the ways to approach and respond to various developmental levels and how to accommodate mixed abilities?  
> Lecture: **Time Management and Classroom Management**  
Topic: How to be effective and efficient?  
> Group discussions and activities: mapping strategies for third grade students

Feb 18

> Movement activity: **Develop Group Compositions (according to above)**  
> Present Group compositions



- > Discuss choice making and the creative process
- > Groups and review observation schedule arranged

## **Wk 5**

Feb 23

- > Jenn Oliver returns
- Lecture: **Structuring a Lesson Plan**
- Topic: What is the emphasis? Process or Product?
- Reading:
  - Schmidt, Laurel. "What's the Big Idea about Inquiry based Learning?" in *Classroom Confidential: The 12 Secrets of Great Teachers*. NH: Heinemann Books, 2004.
- > Discussion: **Evaluation and Assessment Strategies**
- Topic: What is the function of evaluation and assessment? What strategies are embedded into the teaching practice?

Feb 25 >

- Group Work: Structure a Lesson Plan, Professor traveling for CSU Summer Arts
- > Observation Response Assignment: writing prompt posted

## **Cluster #3**

### **OBSERVATION AND PARTICIPATION**

You must attend 3 out of 4 days. You get one day free.

## **Wk 6**

March 1 & 3

- > Meet at the California Center for the Arts Escondido
  - 4-5 pm – class 1
  - 5-6 pm – class 2
  - 6:15-6:50– discussion

## **Wk 7**

March 8 & 9

- > Meet at the California Center for the Arts Escondido
  - 4-5 pm – class 1
  - 5-6 pm – class 2
  - 6:15-6:50– discussion
- > Observation Response, due March 8 noon to CC

## **Wk 8**

March 15

- Back at CSUSM
- > Collaborate in class on Lesson Plan
- > Lesson Sketch, due March 15, noon to CC

March 17

- > Jennifer Oliver revisits, groups present plans and feedback delivered
- Lesson plan due, hard copy in class, and e-copy to CC

## **Spring break! March 21-25 !**

## **Wk 9**

March 29

- > Discuss bell hooks

**March 31**

- > **Cesar Chavez Day – holiday !**

## **Wk 10**

April 5

- > Practice and Feedback (groups 1-2)

April 7

- > Practice and Feedback (groups 3-4)

**Cluster #4: PRACTICUM AND DISCUSSION – CLASS HELD AT CALIFORNIA CENTER FOR THE ARTS**

**ESCONDIDO**

**Wk 11**

April 12 > Practicum

- > Group 1, 4-5 pm
  - Groups 3 observes
- > Group 2, 5-6 pm
  - Groups 4 observes
- > Discussion 6:15-6:50

April 14 > Practicum

- > Group 3, 4-5 pm
  - Groups 1 observes
- > Group 4, 5-6 pm
  - Groups 2 observes
- > Discussion 6:15-6:50

**Wk 12**

April 19 > Practicum

- > Group 1, 4-5 pm
  - Group 4 observes
- > Group 2, 5-6 pm
  - Group 3 observes
- > Discussion 6:15-6:50

April 21 > Practicum

- > Group 3, 4-5 pm
  - Group 2 observes
- > Group 4, 5-6 pm
  - Group 1 observes
- > Discussion 6:15-6:50

**Cluster #5: HARVEST AND ASSESSMENT**

**Wk 13**

April 26 > Harvest

- > What is a portfolio?
- > What is assessment of self and others?

April 28 > Portfolio workshops

**Wk 14**

May 3 > Portfolio workshops

May 5 > Annual Spring Dance Concert – no class!

**Wk 15**

May 10            > Portfolio presentations continued  
                     > Groups 1-2

May 12 > Portfolio presentations due  
                 > Groups 3-4