

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 2018													
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														
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 303														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) <u>Contemporary Folklorico</u>														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) <u>Contemporary Folklorico</u>														
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.) Engage theoretical approaches, learn embodied history, and participate in contemporary dance practice to research the relationship between Ballet Folklorico and Modern/Contemporary dance. Learn traditional folk dances alongside contemporary practices as a way to investigate and understand a hybrid dance genre. Studio and lecture course includes reading, writing, and performing. <i>see attached for revised description</i>														
9. Why is this course being proposed? Dance Studies at CSUSM is committed to offering students an understanding of contemporary dance practice and performance within a political, social, and cultural context. This course expands upon the mission and values of the Dance Studies Program, CHABBS, and CSUSM by offering teaching excellence that "respond[s] to the needs of a student body with diverse backgrounds." As a nationally recognized Hispanic Learning Institution, this course will enhance the inclusivity of the Dance Studies program, which maintains "dance is for every body" as its credo. It is important to mention that CHABBS' Dean's Office has approved Dance Studies as a program beginning in AY 2017-18. This move is evidence of the college's investment in the growth of this area on our campus. As the upcoming Program Director, I am committed to deepening the formulation and development of a creative 21st century approach to dance in academia that highlights cultural identity and somatic/improvisation based practices as central to the betterment of society.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculum/schedule/ling/catalog/curricular/DOCUMENTS/Curricular_Forms_Table/Instructional%20Mode%20Conventions.pdf														
	<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>C-2</td> </tr> <tr> <td>Activity</td> <td>2</td> <td>C-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	C-2	Activity	2	C-7	Lab			
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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.														

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



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 If yes, how many times? (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
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?* annually

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: Elective in Dance Studies.			
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) :

Dr. Karen Schaffman 2/7/2017

1. Originator (please print or type name) _____ Date _____
 2. Program Director/Chair _____ Date _____
 3. College Curriculum Committee _____ Date _____
 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 _____

Office of Academic Programs	Tracker _____	Revised 3/28/2007
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* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

Dance 303 revised catalog description for C form:

Examines the relationship between Ballet Folklórico and Modern/Contemporary dances practices through theoretical approaches and consideration of hybrid dance genres. Includes instruction in how to perform traditional folk dances in the context of contemporary practice as well as covers embodied history. Requires studio time and lecture.

DNCE 303

Contemporary Folklorico

Karen Schaffman, Ph.D.

Created in consultation with choreographer-scholar Alfonso Cervera, MFA candidate, University of California Riverside

Course Description

This course is designed to engage undergraduate students in theoretical approaches, embodied history, and contemporary dance practice in order to research the relationship between Ballet Folklorico and Modern/Contemporary dance. As a class, we will discuss Mexican Ballet Folklorico and navigate contemporary thought and choreography as a way to analyze political, social, and cultural identity through exploration of Contemporary Folklorico. Students will be assigned readings, view video documentation, write, and will learn traditional folk dances and modern improvisational structures as a way to investigate and understand a contemporary, fused dance genre. This course will work to problem solve how (authentic and) traditional dances use contemporary aesthetics to navigate through the marginalized spaces that limit bodies of color and gender in the dance field.

This course fulfills Upper Division General Education CC credit.

Course Requirements

Attendance and Participation: Students are required to attend every class. The class will depend on your active presence and critical analysis of the required readings in order to have strong discussions in class.

*The art form of dance and its methods call on the whole person. Since this is also a studio course, students are required to be alert and ready to dance. Each absence will affect your grade. Repeated tardiness and/or leaving early will similarly affect participation and grading--three tardies will equal an absence. Students arriving after roll is taken are responsible for signing in with the Instructor after class, or they will be counted absent.

NOTE: Students enrolled in the course who miss either of the first two class meetings may, at the instructor's discretion, lose their place in the class. However, it is the student's responsibility to officially drop the course; otherwise, he/she will receive an "F."

Written Response to Readings & Videos: Every other week students will submit a one-page (12pt, single space, Times New Roman, 500 words) response relating, comparing, and contrasting the videos and readings assigned. Students are expected to pose questions and critically think about the videos and their relation to the topics and mission of this class.

Dress/decorum: You will be dancing barefoot unless instructed otherwise by the Instructor. LEAVE YOUR STREET SHOES BY THE BENCHES. NO FOOD OR DRINKS OTHER THAN WATER. The dance floor must be kept as clean as possible. Wear comfortable dance or exercise attire, sweats or other appropriate clothing that permits freedom of movement. AVOID

overly baggy clothes, jeans, hats, hazardous jewelry or belts, and tie your hair back. Please turn your cell phones off and store them away.

NOTE: Some portions of the class may be videotaped as a reference and as part of the dance-making process.

Midterm: A two-part midterm will test your comprehension of the material and your ability to present a choreographic project. The structure for the midterm will require students to write both analytically and critically, responding to the readings and video clips discussed in class. The second part of the midterm will require students to create a choreographic project of a minimum of 2-3 minutes. The project, that embraces Folklorico and Modern/Contemporary dance structures, will be presented to the class. Students will be asked questions regarding their process in and discuss their approach and process of fusing both genres. Students will meet with the professor regarding their choreographic project and obtain approval and guidance by Week 8.

Proposal and Collaborative Presentation: Students will write a paper (double spaced, 12pt, Times New Roman, 500 words) in which they will investigate an artist explored outside of this class. The paper is a way to research a new artist who creates dance work in relation/similarly to our discoveries/conversations in class. Finding an artist outside of the Western demographic is encouraged, in order to give a different understanding of how dance is seen outside of our norm. This is an opportunity to expand on the terminologies learned in class and apply them to the new artist being researched. More will be discussed in class during the weeks to come.

Students will create a collaborative presentation that expands our conversation of folk-contemporary dance forms in relation to our class. The presentation should take 15 minutes, along with a 5-10 minute discussion led by the presenter. The presenter should find ways to relate the artist of their choice to the readings and lectures from class. Remember, it is important for us to think of the presentation as more of conversation between artists and genres.

(If offered in Fall Semester)

Final Showing: This course will culminate in a final showing during the last week of class. This final showing will be made up of all assignments learned through our investigation and dance practice of Modern Folklorico. Participation is mandatory.

(If offered in Spring Semester)

Final Performance: This course will culminate in a final performance in the annual Spring Dance Concert (2 nights) during week 14. This final showing will be a directed choreography derived from assignments and our investigation of the dance practice of Modern Folklorico. Participation is mandatory. Students participating in athletic tournaments please be advised to plan ahead with your instructor in case of complications.

Performance Response Essay: Students will be required to write an essay that critically analyzes the methodologies from the readings for the class and based on a Live Performance

Event. This paper is an opportunity for you to create a relation with another artist you have come across in this course. You may use the artist you presented in class.

Grading:

Attendance and Participation: 30%

2 points/week

Written Responses: 40%

Collaborative Presentation: 10%

Performance Response Essay: 5%

Midterm: 10%

Final Performance: 5%

94-100	A
90-93	A-
86-89	B+
82-85	B
79-81	B-
76-78	C+
72-75	C
69-71	C-
66-68	D+
62-65	D
60-61	D-
Below 60	F

Assigned
Readings: ~~All readings will be posted and uploaded onto the Cougar Course website. If you desire, you can purchase the book below if you prefer a hard copy.~~
The following book is recommended, but not required:

- Najera-Ramirez, Olga, Norma E. Cantu, and Brenda M. Romero. *Dancing across Borders: Danzas Y Bailes Mexicanos*. Urbana: U of Illinois, 2009. Print

Student Learning Objectives:

- Students will demonstrate the ability to identify various strands of Contemporary Folklorico and identify the differences between traditional Ballet Folklorico and Contemporary Dance.
- Students will critically analyze dance aesthetically through the application of choreographic principles of space, time, shape and quality.
- Through discussion and writing, students will examine ~~understand~~ choreographic practices within a changing cultural, political, historical, and social context.
- Students will embody the language of Ballet Folklorico and Contemporary Dance, and thereby physically and kinesthetically demonstrate ~~understand~~ the differences and commonalities of these disciplines.
- Through critical analysis, students will examine social, political, and cultural contexts to appreciate diverse human experiences.

- Through critical analysis of a hybridized dance form, students will investigate the ethical repercussions of globalization.
- Students will be able to identify Modern Folklorico as it relates to intellectual thought.
- Through embodied practice and intellectual engagement, students will understand the value of contemporary dance as cultural, political, and social phenomenon.

Schedule

Week 1: Welcome

- Introductions
- Review syllabus/expectations
 - > Introduce Dr. Susan Foster's concept "Worlding Dance"

Week 2: Authentic/Ballet Folklorico vs Traditional Modern-Contemporary

- Read: Olga Najera-Ramirez's "Staging Authenticity: Theorizing the Development of Mexican Folklorico Dance"
- Dance Technique and Practice: Jalisco and Modern Repertoire
- Paper due

Week 3: Amalia Hernandez and Ballet Folklorico

- Read: *Sydney Hutchinson's* "The Ballet Folklorico de Mexico and the Construction of the Mexican Nation through Dance"
- Read: Shay's "Viva Mexico"
- Dance Technique and Practice: Stylized versus Traditional

Week 4: Indigeneity, Tradition, Identity

- Read: Torre Castellanos's "The Zapopan Dancers: Reinventing an Indigenous Line of Descent: Renee de la" and "Creating Agency and Identity in Danza Azteca:"
- Dance Technique and Practice: Aztec Dancing
- Paper Due

Week 5: Politics of Tradition and Innovation

- Read: *Chris Goetzen's* "Dance, Politics, and Cultural Tourism in Oaxaca's Guelaguetza"
- Dance Technique and Practice: Oaxaca

Week 6: Midterm

- 1st part of class: Writing portion of midterm
- 2nd part of class: Choreography

Week 7: Gender and Contemporary Dance

- Read: Iris Marion's Young "Throwing Like a Girl: A Phenomenology of Feminine Bodily Comportment, Motility and Spatiality"

- Read: Foster, Susan. "Choreographies of Gender"
- Dance Technique and Practice: Contemporary Dance and Improvisation
- Paper Due

Week 8: Ballet Body vs. Ballet Folklorico Body

- Read: Ann Daly's "The Balanchine Woman: Of Hummingbirds and Channel Swimmers"
- Dance Technique and Practice: Ballet in relation to Ballet Folklorico

Week 9: Traditional Bodies into the Contemporary

- Read: Anusha Kedher's "Flexibility and Its Bodily Limits: Transnational Asian Dancers in the Age of Neoliberalism"
- Read: Jose Reynoso's "Choreographing Modern Mexico"
- Lecture on the *contemporization* of the Traditional Bodies/ Survival
- Paper Due

Week 10 *Presentations/ Dance Practice*

Week 11 *Presentations/ Dance Practice*

Week 12 Practice for Showing/Performance

Week 13 *Presentations/ Dance Practice*

Week 14: Class Choreographic Presentation/Showing

Week 15: Class Harvest and Discussion

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged learning, so budget at least six hours per week of time outside of the class for reading and projects.

California State University has established a 2500-word minimum writing requirement for each course. The University writing requirement for this course will be fulfilled through essays and in class writing assignments.