

**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C1: Arts

*See GE Handbook for information on each section of this form*

**ABSTRACT**

Course Abbreviation and Number: DNCE <del>100</del> <b>200</b>	Course Title: Movement Awareness	
Number of Units: <u>  3  </u>		
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer   Year: 2014	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Karen Schaffman	Email: kscaffm@csusm.edu	Submission Date: <b>07 Feb 2014</b>

**1. Course Catalog Description:**

Course investigates functional movement alongside dance improvisation to enhance creativity and artistic research. Students will increase their awareness of self through movement and somatic art processes. Assignments focus on ways to articulate sensorial observations through written response papers and projects that focus on the body and cultural identity.

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

**SIGNATURES**

From: Ginny Scott  
Sent: Thursday, March 20, 2014 1:21 PM  
To: Marshall Whittlesey  
Cc: Judit Hersko  
Subject: C1 forms for DNCE 101, 124, 200 and VSAR 102, 110, 123  
Attachments: C1\_DNCE 101\_wSyllabus.pdf; C1\_DNCE 124\_wSyllabus.pdf;  
C1\_DNCE 200\_wSyllabus.pdf; C1\_DNCE 101\_wSyllabus.pdf;  
C1\_DNCE 124\_wSyllabus.pdf; C1\_DNCE 200\_wSyllabus.pdf;  
C1\_VSAR 102\_wSyllabus.pdf; C1\_VSAR 110\_Avalos\_wSyllabus.pdf;  
C1\_VSAR 123\_wSyllabus.pdf

Dear Marshall,

Here are the C1 forms and syllabi for GE lower division recertification for DNCE 101, 124 and 200 and VSAR 102, 110, and 123. The email below from Judith Downie, the Humanities librarian, is meant to serve as the electronic signature/approval of the attached documents. Please let us know if you need a "traditional" signature from her.

Thank you,

Ginny Scott  
Administrative Support Assistant  
Visual and Performing Arts Department  
California State University San Marcos  
(760)750-4324

From: Judith Downie  
Sent: Tuesday, March 18, 2014 8:14 AM  
To: Ginny Scott  
Subject: Re: recertification

Hi Ginny,

I haven't been in my office much due to family matters, so I apologize for not responding sooner (I hate our Webmail interface, things disappear and only reappear when I use our on campus interface.)

I approve DNCE 101, DNCE 124, DNCE 200, VSAR 102, VSAR 110 and VSAR 123. If this email serves as my approval signature, that is great. If not, let me know what you need from me.

Judith

Judith A. Downie  
Humanities & Archives Librarian and Government Documents Coordinator  
California State University San Marcos  
San Marcos CA 92096-0001  
760-750-4374

From: Ginny Scott <gscott@csusm.edu>  
Date: Tuesday, March 11, 2014 12:45 PM  
To: Yvonne Meulemans <ymeulema@csusm.edu>, jdownie <jdownie@csusm.edu>  
Subject: RE: recertification

Good afternoon ladies,  
Attached here are the C1 forms (and syllabi) for DNCE 101, DNCE 124, DNCE 200, VSAR 102, VSAR 110 and VSAR 123. We have more coming! Please let me know if anything is out of order or you need additional documents. I'm new and am not sure of the procedures—thanks!

Ginny Scott  
Administrative Support Assistant  
Visual and Performing Arts  
Ext 4324

From: Yvonne Meulemans  
Sent: Thursday, March 06, 2014 2:07 PM  
To: Ginny Scott; Judith Downie  
Subject: Re: recertification

Hi Ginny: you are welcome to send on what you got. Judith is the liaison to VPA, so she will be doing the review and is copied to this message.

Thank you!

On Mar 6, 2014, at 1:31 PM, "Ginny Scott" <gscott@csusm.edu> wrote:

Hi Yvonne,  
We have several of the C1 forms and syllabi ready but not all—would you prefer to get everything at once or can I begin sending you the items we have ready now?  
Thank you,  
-ginny

Ginny Scott  
Administrative Support Assistant  
Visual and Performing Arts  
Ext 4324

From: Yvonne Meulemans  
Sent: Wednesday, February 19, 2014 1:23 PM  
To: Ginny Scott  
Subject: Re: recertification

Hi Ginny:

Electronic copies of the recert paperwork as well as syllabi would be most appreciated.

Thanks,  
Yvonne

Yvonne Nalani Meulemans  
Information Literacy Program Coordinator  
Associate Librarian  
Kellogg Library 3422/760-750-4375

From: Ginny Scott <gscott@csusm.edu>  
Date: Wednesday, February 19, 2014 at 12:51 PM  
To: Yvonne Meulemans <ymeulema@csusm.edu>  
Subject: FW: recertification

Hi Yvonne,

I am the admin support assistant in visual and performing arts and I am assisting faculty with the GE course recertification paperwork. Do you need hard copies of the syllabi and support paperwork or will electronic versions work for this project? I understand you will need hard copies of the cover sheets with approval signatures but Judit wasn't sure if your office accepted electronic copies of syllabi etc.

Thank you,  
-ginny

Ginny Scott  
Administrative Support Assistant  
Visual and Performing Arts  
Ext 4324

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K. Schaffman 3/3/14 *See GE Handbook for information on each section of this form* [Signature] 3/6/14  
 Course Proposer                      Date                      Department Chair                      date

*Please note that the department will be required to report assessment data to the GEC annually.* \_\_\_\_\_  
 DC Initial

Support      Do not support* <input type="checkbox"/> <input type="checkbox"/>	Support      Do not support* <input type="checkbox"/> <input type="checkbox"/>
Library Faculty              Date	Impacted Discipline Chair              Date
Support      Do not Support* <input type="checkbox"/> <input type="checkbox"/>	Approve      Do not Approve <input type="checkbox"/> <input type="checkbox"/>
Impacted Discipline Chair              Date	GEC Chair              Date

**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Dr. Karen Schaffman, kschaffm@csusm.edu

**Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C1.1 Students will describe the ways in which dance movement informs us concerning issues of diversity (such as race, class, ethnicity, sexuality, physical ability, and gender) in a global, national or local context.	Reading primary and secondary resources by leaders in the field of somatic dance research and practices. Viewing visual materials and listening to audio materials related to the subject. Embodied research that focuses on ways that individuality is represented through dance practices. Diversity is approach by researching	1/ Written responses to readings 2/ Book Report 3/ Collaborative research and presentation 4/ Comparative analyses of forms assessed through written

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	attitudes concerning universality and cultural bias.	paper. 5/ Final performance project 6/ Final paper: Self Awareness and Movement
C1.2: Students will apply theoretical and/or critical perspective to the study of movement awareness historically.	Learn methods of critical evaluation of movement awareness through analysis of the body within historical contexts that account for the discussion of anatomy, including the political and social conditions.	1/ Written responses to readings 2/ Book Report 3/ Collaborative research and presentation 4/ Comparative analyses of forms assessed through written paper. 5/ Final paper: Self Awareness and Movement
C1.3: Students will identify and explain various movement awareness approaches from diverse cultures and peoples.	Research methods that are internationally recognized forms founded in various social contexts.	1/ Written responses to readings 2/ Book Report 3/ Collaborative research and presentation 4/ Comparative analyses of forms assessed through written paper. 5/ Final paper: Self Awareness and Movement
C1.4: Students will use appropriate vocabulary to describe and analyze dance on film and video within the historical context in which the work was created.	Learn methods of critical evaluation of dance using the language of movement analyses founded in contemporary dance practices and supported by somatic theories.  Research choreographers in various historical contexts. Discover ways	1/ Written responses to readings 2/ Book Report 3/ Collaborative research and

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	that they apply movement awareness in the development of their choreography.	presentation  4/ Comparative analyses of forms assessed through written paper.  5/ Final erformance project  6/ Final paper: Self Awareness and Movement
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	N/A	N/A
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	N/A	N/A
C1.7: Students will create movement studies that demonstrate facility with the key techniques of the movement awareness practices under research. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	Introduction and application of basic choreographic principles founded in the language of contemporary dance practices within the framework of somatic based approaches to self-discovery.	1/Students will create weekly movement studies.  2/ Final performance Project

**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	<b>How will these GELOs be assessed?</b>
Students will communicate effectively in writing to various audiences. (writing)	Principles of various somatic practices.  Readings of primary somatic philosophers.  Distinguishing the approaches through practice.	1/ Written responses to readings  2/ Book Report  3/ Collaborative research and presentation  4/ Comparative analyses of forms assessed through written paper.  5/ Performance project  6/ Final paper: Self

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		Awareness and Movement
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	<p>Assignments prompt students for ways to articulate concepts through verbal discussion, physical interaction, and written papers.</p> <p>Research on key somatic philosophers who are relevant to contemporary dance internationally.</p> <p>Lecture and practice of somatic principles used in contemporary dance internationally.</p>	<p>1/ Written responses to readings</p> <p>2/ Book Report</p> <p>3/ Collaborative research and presentation</p> <p>4/ Comparative analyses of forms assessed through written paper.</p> <p>5/ Performance project</p> <p>6/ Final paper: Self Awareness and Movement</p>
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Reflection upon course material, include methods, principles, and applications of key somatic philosophers in relation to creative applications in contemporary dance. The focus includes various historical contexts and awareness of cultural identity.	1/ Final paper: Self Awareness and Movement

**Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.**

<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP Goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>



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<p>CSUSM 1: Exposure to and critical thinking about issues of diversity.</p>	<p><input type="checkbox"/> <i>No</i>   <input checked="" type="checkbox"/> <i>Yes (please describe):</i> Course content is intricately linked to issues of diversity. Students question and analyze the movement awareness (somatic) philosophies in relation to their own identity. Students learn about their unique body/selves and ways that cultural identity disciplines and shapes our movement thinking.</p>
<p>CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.</p>	<p><input type="checkbox"/> <i>No</i>   <input checked="" type="checkbox"/> <i>Yes (please describe):</i> Course focuses on research practically and theoretically ways that contemporary dance practices and movement awareness intersect. Students determine ways awareness of the body operates locally, nationally, and globally and with awareness of the various historical contexts. Students discover and improve upon embodied awareness.</p>

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
<p>Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,</p>	<p>Students will critically analyze a live performance using the principles of the course. Students will write a book report, share findings with peers, and construct a presentation. Students will write a final reflection paper. Students will have responses to readings and movement studies created in class.</p>
<p>Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.</p>	<p>In addition to the writing assignments above, the instructor will assign weekly embodied studies. The final performance will be a collaborative creative work.</p>

**Dance 200: Movement Awareness**  
**Fall 2013: Tuesdays & Thursdays, 1-2:50**  
**Dr. Karen Schaffman**  
**California State University San Marcos**

**Office Hours and Contact Information:**

Tuesdays and Thursdays: 3:00-4:00 pm and by appointment.  
ARTS 301, (760) 750-8009

**Email through Cougar Courses**

**Course Description**

In this course, you will increase awareness of yourself and appreciate the body as a dynamic system that is ever changing. You will have an introduction and overview of some significant somatic (mind-body) approaches and investigate anatomical research by applying various movement observation techniques and dance improvisation practices. The course assignments focus on ways to articulate your discoveries and observations through written response papers and collaborative projects. The goal for this course is for you to: discover these various modalities; relate them to your personal and cultural identity; develop sensate perceptions; experience and learn how to move more functionally and efficiently.

**Course Goals – Student Learning Outcomes**

- Students develop an appreciation for the relationship of body movement to everyday life.
- Students deepen their understanding of functional movement.
- Students cultivate an awareness of physical communication to one another other within the spatial environment.
- Students develop movement awareness that leads to self-confidence.
- Students understand movement improvisation as a mode of physical research.
- Students gain articulation skills through written responses and a research paper.
- Students cultivate creativity and an artful relationship to themselves.
- Students gain collaboration skills through shared creative experiences.
- Students learn to identify basic structural elements of dance (for example space, time, and energy).
- Students learn to view and experience the body as a political, social, historical, and cultural phenomenon.
- Students celebrate diversity through respect for difference.

**Journal**

Bring a journal designated specifically for this class to each class. The dimensions, color, rule or unruled, is your choice. Make a choice.

**COURSE SCHEDULE**

Note: The course syllabus is subject to change.

**Cluster #1:**

What is embodiment? How does one cultivate physical awareness? How does one

know one's own anatomy? What is perception?

### **Wk 1**

- Aug 27     **Introduction and Perception**  
          > Review syllabus and Introductions
- Aug 29     > Body scan and Portraits  
          > Bring your journal to class

### **Wk 2**

- Sept 2     Autobiographical Observation due to CC, 1 pm (see assignment 1)
- Sept 3     > Practice Space – internal and external
- Sept 5     > Practice Time  
          > Review Bibliography and Reading List  
          > See selected readings on CC

### **Wk 3**

- Sept 9     Body-Space-Time Response due to CC, 1 pm (see assignment 2)
- Sept 10    > Development Movement - (bring image to class)
- Sept 12    > Skeletal System (bring image to class)  
          > View excerpt from Steve Paxton's *Material for the Spine*

### **Wk 4**

- Sept 17    > Guest artist: Angela Guerreiro
- Sept 19    > Guest artist: Angela Guerreiro  
          > Bring selected book to class (see assignment 3)

### **Cluster #2:**

Anatomical Research and Somatic Modalities

### **Wk 5**

- Sept 24    > Individual research on one of the following somatic pioneers: Moshe Feldenkrais, F.M. Alexander, Mable Todd, Andre Bernard, Irene Dowd, Irmgard Bartenieff, Bonnie Bainbridge Cohen, etc. – (see bibliography and assignment 3)
- Sept 26    > Group research. Work collectively with shared topics on presentation ideas for class. Professor is traveling for research.

### **Wk 6**

- Oct 1     > Anatomical Research: Skull  
          > Share research interest and group direction  
          > Assignment 3 due 1 pm, and bring hard copy to class
- Oct 3     > Anatomical Research: What composes our torsos?  
          > Collaborative discussions and investigation

### **Wk 7**

- Oct 8     > Presentations in class (see assignment 4)
- Oct 10    > Authentic Movement

## **Wk 8**

- Oct 15 > No afternoon class, instead attend Arts & Lectures evening event:  
Anya Cloud and Jes Mullette - *From Bodies & Mouths this Work Arrives*  
7:30 pm, ARTS 111/Performance Hall  
> Go to [www.csusm.edu/al](http://www.csusm.edu/al) to obtain your FREE ticket "asap."
- Oct 17 > Guest: Certified Feldenkrais Practitioner

## **Wk 9**

- Oct 22 > Anatomical Research: Limbs  
> Performance Response paper due 1 pm  
> Final Project handed out  
> See selected readings on CC
- Oct 24 > Guest: Certified Feldenkrais Practitioner

## **Wk 10**

- Oct 29 > Bartenieff Fundamentals and Movement Observation  
Guest: Jess Humphrey
- Oct 31 > Score: Make a Dance/Share a Dance (assignment 6)  
> Discuss Final Project

## **Cluster #3:**

### Practical applications

- Creating choreography and dancing scores
- Choreographic analysis
- Kinesiology
- Therapeutic applications

## **Wk 11**

- Nov 5 > Overview  
> Make a Dance/Share a Dance continued (assignment 6)
- Nov 7 > Bartenieff Fundamentals and Movement Observation  
Guest: Jess Humphrey

## **Wk 12**

- Nov 12 > **DUE 9 am**, Final Project proposals due (assignment 7)  
> Collective ideas and plans for performance participation
- Nov 14 > Rehearse the experiments

## **Nov 15 > Tech for performers-presenters**

## **Wk 13**

- Nov 19** Grounding and preparation  
**Required performance at 7 pm,**  
**5:30 pm arrival for performer/presenters**
- Nov 21 Harvest and Practice

**Wk 14**

- Nov 26 > To be determined  
 Nov 28 > Thanksgiving, campus closed

**Wk 15**

- Dec 3 > Project presentations  
 Dec 5 > Project presentations continued.  
 Dec 6 > Final Papers due 1 pm.  
 Hard copy in my office box *and* e-copy due on CC

**Grading Rubric and Due Dates**

Assignment 1		
Sept 2	Autobiographical Observation	5
Assignment 2		
Sept 9, 1 pm	Body-Image -Space-Time Writing	5
Assignment 3		
Oct 1, 1 pm	Research Paper – Book Report	10
Assignment 4		
Oct 8, in class	Collaborative Presentations	5
Assignment 5		
Oct 22, 1 pm	Performance Paper Response	5
Assignment 6		
Nov 12, 9 am	Final Project Proposal	5
Assignment 7		
(in class, see above)	Score: Make a Dance/Share a Dance	5
Assignment 8		
Dec 6, 1 pm	Final Project	20
Attendance		30
Participation		10
<b>Total</b>		<b>100 points</b>

**EVENT EXTRA CREDIT RESPONSE PAPERS:**

Write a 300-400 word response essay. Who is performing? How are the performers moving? What do you perceive? And from what point-of-view do you observe? What was an outstanding moment for you and why? How does this work relate to you or not? *Utilize the language and tools of the class to compose your response.* Papers are due no later than 10 days following the event. The assignment is valued at 1-5 points. You can attend as many performances as you like, however, a maximum credit of 10 points

may be offered. See grading assessment criteria for papers below. Last day for extra credit is December 6, 1:00 pm. Choose ONLY from the opportunities posted to website or announced by the Professor in class.

Extra Credit event Responses  
>maximum 10 points

1-5 points each

### **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/>.

**Important Note: NO LATE PAPERS WILL BE ACCEPTED.** In case of emergency, please contact me as soon as possible. Be sure to pay attention to where hard copies are also required.

### **Attendance Policy and Grading**

Attendance is intricately linked to a rich class experience. The class is participatory based. You are allowed 2 excused absences, however this is not applicable to days when presentations are due because they cannot be made up.

Each class is worth 1 point and you will be deducted accordingly. Consecutive absences add up. For example, 3-4 absences can result in the lowering of your grade by a level, for example, an A- becomes a B+. If you miss 5-6 classes, your grade will drop further, for example an A becomes a B+. If you miss  $\frac{1}{4}$  of the classes, which is 7-8 absences, your grade will lower a full grade on top of the 7-8 points missed from classes. Meaning, your B automatically become a C. If you are absent  $\frac{1}{3}$  of the classes, 9-10 absences, you automatically will receive a failing grade. It is not guaranteed that this course will be offered annually, so therefore, an "Incomplete" can become an F.

Excessive lateness results in absences. For every 2 unexcused late arrivals you will lose 1 point. If you arrive late, please check in with me to correct the role sheet. Checking in is *your* responsibility.

### **Preparation, Participation, and Classroom Etiquette**

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 class is extremely collaborative and collectively driven. Therefore, your participation and attention is vital. Furthermore, it is up to you to stay afloat with the course expectations and daily assignments as they arise. Check in with Cougar Courses regularly. Importantly, this includes coming to class prepared, on time, and with a commitment to work responsibly and respectfully with others.

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/>.

All mobile phones must be turned off during class. If you need to have your phone on to receive calls or text messages during class time for urgent matters, be sure to notify me before class begins. If that is the case, you may step out during class to take care of your personal needs.

If you are using any electronic devices for reasons unrelated to the course material, 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.

Posting material that emerged from our class on Facebook and any social media sites is forbidden unless approved by the Professor and agreed upon by students in the class. If the written assignment is individually yours, that is another case, but I would like to know. If you have any questions regarding this matter, please don't hesitate to discuss this with me.

### **Plagiarism**

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

### **Students with Mixed Abilities**

Should you require special needs for taking this course, it is your responsibility to access services available on campus. For more information and to contact the Office of Disability Student Services, see <http://www.csusm.edu/dss/>.

### **Course expectations and Assessment:**

Below are some of the criteria that I will be looking for in regards to your work and assessment. These 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 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 course assignments and final project?

- Did you seek help regarding confusing points or difficult assignments?
- Did you support other students in a positive way?

**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 BIBLIOGRAPHY AND READINGS**

**Highly Recommended**

- *The Anatomy Coloring Book* by Wynn Kapit and Lawrence M. Elson (2001).
- *Bodystories: A Guide to Experiential Anatomy* by Andrea Olsen (2004).
- *The Body for Beginners* by Dani Cavallaro, illustrated by Carline Vago (1998).
- *Bone, Breath, & Gesture: Practices of Embodiment.* Ed. by Don Hanlon Johnson (1995).
- *Body Space Image* by Miranda Tufnell and Chris Crickmay (2001).
- <http://www.authenticmovementjournal.com/?p=1145>
- [http://threestonestudio.org/Three\\_Stone\\_Studio/Witness\\_Consciousness.htm](http://threestonestudio.org/Three_Stone_Studio/Witness_Consciousness.htm)

**Select a Book from the Topic List Below for your Research Project**



(any published edition is fine)

### **Ideokinesis and Alignment**

- *The Thinking Body*, Mabel Elsworth Todd (1937).
- *Taking Root to Fly*, Irene Dowd, (1981)
- *Ideokinesis: A Creative Approach to Human Movement & Body Alignment*, by Andre Bernard, Wolfgang Stinmuller, and Ursula Stricker (2006).

### **The Feldenkrais Method™**

- *Embodied Wisdom: The Collected Papers of Moshe Feldenkrais*, Ed. by Elizabeth Beringer (2010).
- *Awareness Through Movement*, Moshe Feldenkrais (1991).
- *The Elusive Obvious*, Moshe Feldenkrais (1981) or any text written by him.

### **Body-Mind Centering™**

- *Sensing, Feeling, and Action*, Bonnie Bainbridge Cohen (1993).

### **Alexander Method™**

- *The Use of Self*, F. M. Alexander (1932).
- *The Alexander Technique Workbook: The Complete Guide to Health, Poise and Fitness*, Richard Brennan (2011).

### **Bartenieff Fundamentals**

- *Body Movement; Coping with the Environment*, Ingmar Bartenieff & D. Lewis (1980).
- *Making Connections Total Body Integration Through Bartenieff Fundamentals*, Peggy Hackney (2000).

### **Authentic Movement**

- *Offering from the Conscious Body: The Discipline of Authentic Movement*, Janet Adler (2002).