

**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**

<b>Course Abbreviation and Number:</b> DNCE 124	<b>Course Title:</b> Screening Dance	
<b>Number of Units:</b> <u>  3  </u>	(soon to be: Introduction to Dance through Film and Video)	
<b>College or Program:</b> <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	<b>Desired term of implementation:</b> <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer   Year: 2014	<b>Mode of Delivery:</b> <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
<b>Course Proposer (please print):</b> Karen Schaffman	<b>Email:</b> kscaffm@csusm.edu	<b>Submission Date:</b> 07 Feb 2014

**1. Course Catalog Description:** Lecture course that surveys various genres of dance through classic, contemporary, and experimental films and videos. A range of documentary, dance-for-the-camera, and popular culture works that offer diverse perspectives on dance and cultural identity will be viewed.

**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  
Course Proposer

3/6/14  
Date

[Signature]  
Department Chair

3/6/14  
date

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

*DČ Initial*

Support      Do not support\*  
           

Support      Do not support\*  
           

\_\_\_\_\_  
Library Faculty      Date

\_\_\_\_\_  
Impacted      Date  
Discipline Chair

Support      Do not Support\*  
           

Approve      Do not Approve  
           

\_\_\_\_\_  
Impacted Discipline      Date  
Chair

\_\_\_\_\_  
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](mailto: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 informs us concerning issues of diversity (such as race, class, ethnicity, sexuality, physical ability, and gender) in a global, national or local context.	Viewing visual materials, video documentations and online resources that focus on ways that diversity is represented through dance performance and practice. Assigned readings and final project research.	1/ Written responses to readings 2/ Discussion prompt hand-out papers 3/ 2 quizzes

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		<p>4/ Comparative analyses of works by film director and choreographer whose work is based in portraits of diversity.</p> <p>5/ Final Research Paper</p>
<p>C1.2: Students will apply theoretical and/or critical perspective to the study of dance historically.</p>	<p>Learn methods of critical evaluation of dance through analysis of the body within historical contexts that account for the political and social conditions.</p>	<p>1/ Written responses to readings</p> <p>2/ Discussion prompt hand-out papers</p> <p>3/ 2 quizzes</p> <p>4/ Comparative analyses of works by film director and choreographer whose work is based in portraits of diversity.</p> <p>5/ Final Research Paper</p>
<p>C1.3: Students will identify and explain various dance styles from diverse cultures and peoples.</p>	<p>Research dances that are internationally recognized forms founded in various social contexts.</p>	<p>1/ Written responses to readings</p> <p>2/ Discussion prompt hand-out papers</p> <p>3/ 2 quizzes</p> <p>4/ Comparative analyses of works by film director and choreographer whose work is based in portraits of diversity.</p> <p>5/ Final Research Paper</p>
<p>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.</p>	<p>Learn methods of critical evaluation of dance using the language of choreography founded in contemporary dance practices and supported by basic film theory.</p> <p>Research choreographers in various historical contexts. Discover ways that social media affects the viewing and making of choreography.</p>	<p>1/ Written responses to readings</p> <p>2/ Discussion prompt hand-out papers</p> <p>3/ 2 quizzes</p> <p>4/ Comparative analyses of works by film director and choreographer whose work is</p>

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		based in portraits of diversity.  5/ Final Research Paper Paper
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 video studies that demonstrate facility with the key techniques of the form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	Introduction to basic choreographic principles founded in the language of contemporary dance practices by applying gesture within a framed environment.	1/Although not an activity course, students will create one collaborative video-making assignment. They will be evaluated by a written concept report, not on technical video techniques and products.

**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)	Elements , vocabulary, principles, and techniques of choreography  Viewings of various dance genres and choreographers.  Deciphering between dance-for-the-camera, documentary film, dance documentary, and feature film	1/ Written responses to readings  2/ Discussion prompt hand-out papers  3/ 2 quizzes  4/ Comparative analyses of works by film director and choreographer whose work is based in portraits of diversity.  5/ Final Research Paper
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Assignments prompt students for ways to articulate concepts through verbal discussion, physical interaction, and written papers.  Lecture and practice of basic	1/Lead discussion  2/ Embodied practices  3/ Written responses to

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	principles. Research on various dance genres and choreographers	readings 4/ Final Research Paper 5/ Collaborative Presentation 6/ Performance Response Paper
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Research focused on dance genres and choreographers working within internationally recognized dance movements in various historical contexts.	1/ Final Research Paper

**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>
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Course content is intricately linked to issues of diversity. Who is dancing? Where are they dancing? What are the cultural indicators? Why does this dance work or dance genre matter? Who is the director? What is the cultural significance of this film or video? What is the context of this film or video? Who is watching? What is spectatorship? How do we bring ourselves to our viewing? What is the relationship between the dancer and the camera?
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Research on choreographers and dance genres that perform and



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contexts.	practice locally, nationally, and globally and with awareness of the various historical contexts. How does mediated presence vary from corporeal/live work?
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***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>
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	Students are required to write a critical analysis paper that addresses aesthetic values, political perspectives, and notions of spectatorship. Weekly responses to readings and viewings. Final paper proposal and final paper will be assigned.
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	In addition to the writing assignments above, students will have one collaborative creative project and encouraged to attend performances for extra credit.
	Periodic peer discussions based on viewings. Two quizzes.

**Dance 124: Screening Dance**  
**Spring 2014: Mondays, 1:00-3:45**  
**Dr. Karen Schaffman**  
**California State University San Marcos**

**Office Hours and Contact Information:**

Wednesdays: 2:00-4:00 pm, and by appointment.

ARTS 301

**Email through Cougar Courses**

**Course Description**

This course surveys various genres of dance by screening contemporary, classic, pop, and experimental films and videos. We will view a diverse range of work including dance-for-the-camera, installation performance, performance document, documentary film, and feature film. We will primarily screen North American dance, though there will also be selected global works. The focus of the course is to bring your attention to spectatorship and bodily presence through critical examination of screening dance. I hope that this class enhances your appreciation of the vastness of the dance field, awakens your own physicality in the world, and enriches your viewing experiences of film and video.

Student Learning Objectives

- Have an introduction to a variety of dance genres
- Become active viewers with tools for critical analysis
- Learn to recognize aesthetic qualities by experiencing diverse and creative works
- Learn basic language to appreciate and discuss choreography and film techniques
- Address issues of identity by becoming aware of representations of race ethnicity, class, physical ability, sexuality and gender as expressions of diverse historical, cultural and geographical contexts
- Learn ways that corporeal discipline constructs political and social identity
- Develop the ability to differentiate and integrate ways of seeing, feeling, and contextualizing
- Increase self-awareness

Assessment

- Participate by attending screenings in class and through discussion
- Quizzes address understanding of key concepts
- Papers will enable creative expression and critical analysis of the material
- Research project/paper will address the socio-political significance of dance as an art form in the context of video and film.

**COURSE SCHEDULE**

Note: The course syllabus is subject to change.

## Wk 2

Jan 27

### **Introduction: What do we see? How can we expand our view?**

- > Review syllabus
- > View selections: *Cornered* (dance-for-the-camera), *Self Unfinished* (performance document), *Pina* trailer (documentary), <http://www.impulstanz.com> (publicity), Excerpt from *Save the Last Dance* (feature film), MJ's *They Don't Really Care About Us* (pop video)

Handout: course vocabulary and terminology, also posted to CC

## **Cluster #1: Dance-for-the-Camera and "The Language of Dance and Film"**

## Wk 3

Feb 3

- > Assignment 1, response to reading, due 10 am to CC
- > Review Vocabulary and Terminology
- > Overview, selections from Charlie Chaplin, Maya Deren, Schaffman/Diekman Installation project, DV8 etc.
- > *Rosas Tanzt Rosas*, Beyonce's *Countdown*,
- > Roxas Remix Project: <http://www.rosasdanstrosas.be/en-home/>

## Wk 4

Feb 10

- > Assignment 2, response to reading, due 10 am to CC
- Guest Artists: BodyCartography Project

## Wk 5

Feb 17

- > Framing Workshop (bring smartphones, check out cameras)
- > **Dance for the Camera Essay assignment handed out and reviewed**

## Wk 6

Feb 24

- > Assignment 3, define your concept for Experimental Video, due 1:00 pm, Hard copy in class and e-copy to CC.
- > Screen videos

## **Cluster #2: Documentation, Preservation and Research**

## Wk 7

Mar 3

- > Modern and Post Modern Dance overview including selected excerpts from various works by choreographers including: Martha Graham, Yvonne Rainer, Trisha Brown, Bill T. Jones, Sasha Waltz etc.
- > **Essay due: hard copy due in class and e-copy due on CC by 5:30 pm.**

## Wk 8

Mar 10

- > View Alvin Ailey's *Revelations*, discussion prompt 1
- > **Final Project Proposal, handed out and reviewed**

**Wk 9**

Mar 17 > View *Pina*

**Cluster #3: Documentary Film and “Dance as a Socio-Political Force”****Wk 10**

Mar 24 > **Mid-term Quiz 1**  
> **Proposals due: hard copy due in class and e-copy on CC, 5:30 pm**  
> Social Dance: View *The Twist*

Mar 31 Spring Break!

**Wk 11**

April 7 > Clowning and Krumping: View *Rize* (2005, US)  
discussion prompt 2

**Wk 12**

April 14 > Proposals returned: clarify final project  
> Sports and Dance: View *Boxers & Ballerinas* (2004, US-Cuba),  
discussion prompt 3

**Cluster #4: Musicals, Features, and “The Promise of Redemption Through Dance”****Wk 13**

April 21 > Excerpts from *West Side Story* (1961, US)

**Wk 14**

April 28 > View *Billy Elliot* (2000, UK)  
Discussion prompt 4

**Wk 15**

May 5 > **Final Quiz #2**  
> **Final projects paper/presentations due: hard copy due in class and e-copy due 5:30 pm**

**IMPORTANT NOTE:**

Purchase 2 green scantrons at the campus bookstore for each of your quizzes. Note where papers must be turned in hard copy in class AND posted to Cougar Coursez. Also, be sure to note the time the papers are due.

**NO LATE PAPERS/PROJECTS WILL BE ACCEPTED.** In case of urgent matters, please contact me as soon as possible.

**Grading Policy:**

Assignment 1: Response to reading (see CC)	2	
Assignment 2: Response to reading (see CC)	3	
Assignment 3: Experimental Video and concept		10
Assignment 4: Dance-for-the-Camera Essay	10	
Discussion Prompts Guides (2 points each)	8	
Midterm - Quiz #1	20	
Final - Quiz #2	12	
Final Project/Paper Proposal	5	
Final Project/Paper	15	
Attendance	10	
Contribution to Class Discussions	5	

Total 100 points

Extra Credit: Responses maximum 10 points

**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 integrate the readings and course language into the assignments?
- Did you demonstrate an understanding of the historical and cultural context of the films/videos?
- Did you synthesize the course material into your final project?
- Did you seek help regarding confusing points or difficult assignments?
- Did you collaborate with others?
- Did you share your perspectives in class?
- 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, this is the equivalent of 5 points. For 10 points, this is the equivalent of 9-10 points. For 15 pt assignment, this is the equivalent of approximately 14-15 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, this is the equivalent of 4 points. For 10 points, this is the equivalent of 8 points. For 15 pt assignment, this is the equivalent of approximately 12-13 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, this is the equivalent 3 points. For 10 points, this is the equivalent of 7 points. For 15 pt assignment, this is the equivalent of approximately 10-11 points.

“D” means that the work is incomplete or poorly delivered. For 5 pt assignments, this is the equivalent of 1-2 points. For 10 points, this is the equivalent of 6 points. For 15 pt assignment, this is the equivalent of approximately 8-9 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

### Attendance Policy and Grading

Attendance is intricately linked to a rich class experience. In this course, lectures, screenings, and discussions form the basis for learning, and subjects discussed will be on the quizzes and applicable to your essays. **Quizzes will always be at the start of the class**, and you cannot make them up without prior approval or appropriate documentation if requested. There will also be days with individual handouts given out for return the following class for attendance credit.

Each class is worth 1 point and you will be deducted accordingly. You are allowed 1 excused absence. However this is not applicable to days when presentations are due and quizzes are given, without a valid/urgent excuse. Consecutive absences add up. For example, 2-3 absences may result in the lowering of your grade by a level, for example, an A- becomes a B+. If you miss 25-30% of the classes, which is 4-5 absences, your grade will lower a full grade. Meaning, your B automatically become a C. If you are absent 50% of the time, 7 absences, you will automatically 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 during the break or immediately at the end of class 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 collectively driven by your responses and interaction with the material. Therefore, your participation and attention is vital. It is important to stay afloat with the course expectations and daily assignments as they arise. Check in with Cougar Courses regularly. Please come 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 due to 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 and you may be asked to leave class. 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.

### **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.

### **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/>.

### **EXTRA CREDIT RESPONSE PAPERS:**

San Diego hosts many dance performances and event. Choose ONLY from the opportunities posted on CC or stated below. If you know of an event that you think would be appropriate for this assignment, please contact me. If approved, I will post the event to CC so that everyone has the opportunity. This must be a local event and open to the public. You will receive 0-5 points for each assignment and the maximum allowed is 10 points total.

Write a 200-300 word response paper describing what you perceived and experienced. Some questions to consider: Who is performing? What is the performance frame? From what cultural point-of-view do you watch? Where is your eye drawn? How are you an active witness of the experience being presented? What was an outstanding moment for you and why? How do the performers move? **Utilize the language and tools of the class to compose your response.** Papers are due hard copy in class and to CC no more than 10 days following an event.

#### Upcoming events:

##### Feb

- 1-9: Life is Just a Bowl of Cherries (Pat Sandback), Vine Theatre, Rancho Bernardo
- 6-8: Kristopher Apple MFA recital, San Diego State Univ. ENS 200,
- 11: Body Cartography Project, CSUSM (Free Arts & Lectures Event, tix: csusm.edu/al)
- 11-12: Moscow Festival Ballet in "Swan Lake," presented by SD Symphony, Copley Symphony Hall
- 14: Taiko Drummers of Japan, presented by SD Symphony, Copley Symphony Hall
- 14: Body Cartography, SDSU
- 15: Cedar Lake Contemporary Ballet, La Jolla Music Society - Spreckels Theatre
- 19: Aszure Barton - ArtPower! UCSD Mandeville
- 21-23: Nations of San Diego International Dance Festival, Coronado Performing Arts Center
- 21 & 23: "Don Juan," SD Ballet, Lyceum Theatre
- 28-March 1: BODYTRAFFIC, Temecula
- Mar 12-15: *GradWorks dance theatre* / Wagner Dance Studio 3