

UNDERGRADUATE CURRICULUM CHANGE MEMO

Date: November 15, 2018

From: Lisa Smith, Theatre and Dance

Through: Cristina Goletti, Chair, Theatre and Dance

Through: Dr. Denis O'Hearn, Dean, College of Liberal Arts

To: Dr. Jose Maria Herrera, Chair, Undergraduate Curriculum Committee

Proposal Title: Request for a new concentration in the BFA in Dance: Dance Studies and Choreography

Request for a new BFA in Dance concentration in *Dance Studies and Choreography*. Our current curriculum lacks diversity. The field of dance includes new areas of academic scholarship, research, production management, arts administration, grant writing, and both commercial and concert choreography. We seek to widen the study of Dance at UTEP to include these areas and the diverse student population such study will attract. A new concentration in Dance Studies and Choreography will provide the diversity and forward-thinking programming that will meet these needs. This proposal includes:

- a) A request for the new concentration
- b) Three new course additions (Request form Appendix 1)
 1. DANC 3349 American Dance Forms Hip Hop - The Dance Program seeks to add this course as part of our sequence of classes in dance forms specifically rooted in North American culture. This course will explore movement and cultural significance of twentieth/twenty first century US dance forms in Hip Hop and other urban genres. American Dance Forms Hip Hop fulfills a need for a broader, more current educational experience in performance styles and will prepare young choreographers for employment in the fields of stage, film, television, and other commercial forms of art and entertainment.
 2. DANC 3351 Performance Activism - This new course offers students a chance to work in Dance in non-traditional ways by focusing on Dance as a means to social change. By creating dance events that involve community groups and projects, our students will engage in community outreach and participation. We have relatively few courses that cover this area of arts engagement, and we propose DANC 3351 to address this area of dance education and performance. This course is cross listed with Chicano Studies CHIC 3363 and Women's Studies WS 3330 and has been offered previously under Selected Topics in Dance. We propose to add it as a permanent elective. The attached syllabus is from a course presently being offered in the Selected Topics in Dance course, and it represents an example of one area of advocacy and research content to be included in this new course
 3. DANC 4391 Performance Studies will be an integral part of our new concentration in Dance Studies and Choreography. This interdisciplinary course uses performance as a lens and method for critical inquiry into creative expression, performance practice and theory, and public engagement. Borrowing from Theatre Studies, Anthropology, and Cultural Studies this course will look at how and why performance functions in our society, whether in a formal setting or in our everyday lives.
- c) Catalog/degree plan changes

CURRICULUM CHANGE PROPOSAL

APPROVAL PAGE

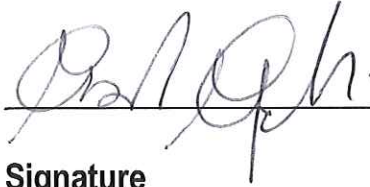
Proposal Title: Request for new concentration: BFA in Dance Studies and Choreography

College: Liberal Arts

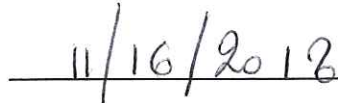
Department: Theatre and Dance

DEPARTMENT CHAIR

I have read the enclosed proposal and approve this proposal on behalf of the department.



Signature



Date

COLLEGE CURRICULUM COMMITTEE CHAIR

I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.

Signature

Date

COLLEGE DEAN

I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.

Signature

Date

The University of Texas at El Paso

College of Liberal Arts
Department of Theatre and
Dance, Dance Program

Concentration/Track in Dance Studies and Choreography

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Request Form for a New Concentration/Track

Administrative Information

1. Institution: The University of Texas at El Paso
2. Concentration/Track Name: BFA in Dance with a Concentration in Dance Studies and Choreography
3. Proposed CIP Code: 500301
4. Number of Required Semester Credit Hours (SCHs): 27
5. Brief Program Description – The Concentration in Dance Studies and Choreography focuses student study in areas of dance scholarship, dance making, and dance production as opposed to an emphasis on stage-based performance study. The Concentration in Dance Studies and Choreography provides students with a strong basis for work in dance research, commercial choreography, dance production, and dance as it impacts our practice of social justice and community building.
6. Administrative Unit – The Dance Program within the Department of Theatre and Dance in the College of Liberal Arts.
7. Proposed Implementation Date – Fall Semester 08/2019
8. Contact Person –
Name: Lisa Smith
Title: Director of Dance
E-mail: lisas@utep.edu
Phone: 915-474-6509

Concentration/Track Information

I. Need

- A. Job Market Need – The field of dance today is much wider than just performance and teaching. Today's dance graduates are seeking work in the fields of stage management, arts administration, grant writing, academic scholarship, and commercial choreography, for example. The type of student seeking work in these areas is much more diverse today, and our job as dance educators is to create updated quality programs reflecting this diverse student population and the current practices in the field of Dance. We see dance as more than just an area of performance and/or technical instruction. We seek to give our students, whether traditional or non-traditional, an alternative to a strictly performance-based line of study, allowing for more research and exploration of dance as it impacts our personal lives and our society. We want to provide our students with instruction, training, and opportunity in areas of our field that bring dance out of the classroom and into the community at large.
- B. Student Demand – UTEP Dance students are showing an interest in pursuing a wide range of careers within the field of dance. Several of our recent graduates have gone on to internships and careers in managing stage productions at such institutions as the Dallas Opera, Jacob's Pillow, and the American Dance Festival. Others are opening studios and forming dance companies of their own and have expressed a need for having some arts production and administrative study, which we do not offer in our present degree in Performance. New areas of interest among our students and graduates include work as choreographers/performers in the commercial dance field, either in musical theatre, the film industry, theme parks and the cruise line industry. Many more are seeking opportunities for research in dance here at UTEP during their undergraduate careers. We have seen an increase of Honors projects and other areas of scholarly research among our dance majors including working with special populations as in our acclaimed My Joyful Dance program for children with Down Syndrome. One of our senior dance majors recently created an outreach program using movement to build self-esteem and curb bullying among high school students. Others have shown interest in dance as a vehicle for social justice and performance activism. We propose this new concentration to answer the needs of the types of students described here. So far these endeavors and projects have been done on an impromptu basis as extra-curricular to the existing Performance concentration, but this clearly defined interest in areas outside performance shows a desire among dance students for a wider ranging and more competitive curriculum.

- C. Enrollment Projections – Use this table to show the estimated cumulative headcount and full-time student equivalent (FTSE) enrollment for the first five years of the program with this concentration or track. (Include majors only and consider attrition and graduation.)

YEAR	1	2	3	4	5
Headcount					
FTSE					

II. Quality

- A. Degree Requirements – Use this table to show the degree requirements of the program. (Modify the table as needed; if necessary, replicate the table for more than one option.)

Category	Semester Credit Hours	Clock Hours
General Education Core Curriculum (bachelor's degree only)	42	
Required Courses	33	
Prescribed Electives	12	
Free Electives	6	
Concentration/Track	27	
Other (Specify, e.g., internships, clinical work)	(if not included above)	
TOTAL	120	

- B. Curriculum – Use these tables to identify the required courses and prescribed electives of the concentration or track. Note with an asterisk (*) courses that would be added if the program is approved. (Add and delete rows as needed. If applicable, replicate the tables for different tracks/options.)

Required Courses

Prefix and Number	Course Title	SCH
THEA 3312	Performing Arts Management	3
DANC 3322	World Dance	3
DANC 3301	Theory and Composition	3
DANC 3351 *	Performance Activism	3
DANC	Choreography I	3

4301		
DANC 4302	Choreography II Group Forms	3
DANC 4390	Seminar	3
DANC 3350	Dances of Mexico and Spain	3
DANC 4391 *	Performance Studies	3

Prescribed Elective Courses

Prefix and Number	Course Title	SCH
	Students choose <u>12</u> hours from courses below	
DANC 3345	Intermediate Contemporary Dance I	3
DANC 3346	Intermediate Contemporary Dance II	3
DANC 4345	Advanced Contemporary Dance I	3
DANC 4346	Advanced Contemporary Dance II	3
DANC 3341	Intermediate Ballet I	3
DANC 3342	Intermediate Ballet II	3
DANC 4341	Advanced Ballet I	3
DANC 4342	Advanced Ballet II	3
DANC 3348	American Dance Forms - Jazz	3
DANC 3349 *	American Dance Forms – Hip Hop/ Urban	3
DANC 4371	American Dance Forms – Musical Theatre	3
DANC 4340	Selected Topics in Dance	3

(*) Course add forms and syllabi in Appendix 2 page 10

Free Elective Course Menu

Prefix and Number	Course Title	SCH
	Upper Level Elective in Any Area of Study I	3
	Upper Level Elective in Any Area of Study II	3

- C. Faculty – Use these tables to provide information about Core and Support faculty. Add an asterisk (*) before the name of the individual who will have direct administrative responsibilities for the program. (Add and delete rows as needed.)

No new faculty necessary at this time. With the addition of our new chair as a fourth full time dance faculty, we do not need additional faculty for this concentration.

Name of <u>Core</u> Faculty and Faculty Rank	Highest Degree and Awarding Institution	Courses Assigned in Program	% Time Assigned To Program
Nadel, Myron Professor	MA Columbia University, New York, New York	DANC 3303, 3363,	50%
Goletti, Cristina Associate Professor, Department Chair	MFA in Dance, University of Colorado at Boulder	DANC 4302, 4391, 4301	50%
(*) Smith, Lisa Clinical Professor, Director of Dance	MFA Creative Writing, UTEP	DANC 3323, 3350, 4394	50%
Rinelli, Leanne Assistant Professor	MFA in Dance, The College at Brockport, State University of New York	DANC 4301, 3348	50%

Name of <u>Support</u> Faculty and Faculty Rank	Highest Degree and Awarding Institution	Courses Assigned in Program	% Time Assigned To Program
Lopez Ramirez, Sandra Paola, Lecturer	EdM in Curriculum and Instruction with an emphasis in Aesthetic Education from University of Illinois in Urbana-Champaign, 2013. MFA in Interdisciplinary Arts, Goddard College, projected completion February 2020	DANC 3351, 3322	40%
Pickett, Josey Graduate Assistant	MEd Instructional Specialist Social Studies 2010, UTEP PhD Teaching, Learning and Culture - Socio-Cultural Foundations Estimated completion 2021, UTEP	DANC 3348, 4371	40%

- D. Students – Admission requirements to the BFA in Dance Studies and Choreography will include an audition at the end of the Sophomore year for students already enrolled in the Dance Program at UTEP. All transfer students will audition into the program when they arrive. Recruitment efforts for this program will follow present practices for the Dance Program which include visits to area high schools, on campus workshops with guest artists that are open to the community, a departmental Scholarship Audition Day, a departmental High School Dance Day, and publication of UTEP's dance degrees in college directories in various industry and educational publications. Most of our students come from the El Paso community and in order to attract, retain, and graduate these students, the Dance Faculty maintains close relationships with area High School dance directors, many of whom are graduates of our own program. Many entering students come from economically depressed situations, and often have not had the means to study dance in private studios. They often come to us without much formal training. The Dance Program in the Department of Theatre and Dance is highly committed to the process of accepting these students first into our Foundations level of training with the express purpose of readying them for the formal audition into the BFA degree. This proposed added concentration in Dance Studies and Choreography levels the playing field for disadvantaged students by opening the field of dance education at UTEP to include more scholarly, administrative, commercial, and culturally diverse areas of study in addition to traditional concert dance performance careers. We will be able to reach out to non-traditional dance students as well as offering the fine performance training program we already have designed and implemented.
- E. Library – See Appendix 1
- F. Facilities and Equipment – ***No new facilities or equipment necessary at this time.*** The Dance Program in the Department of Theatre and Dance maintains three performance/choreography studios, each with proper “sprung” flooring, mirrors, sound and visual equipment. Additionally, we have access to a large “smart” classroom, a studio theater facility, and a small laboratory theater space. We will likely need additional film/video equipment and other tech enhancements down the road, and at some point we may need more customized performance spaces, but we are able to support this new concentration right away, adding these additional equipment and studio enhancements at a later time.
- G. Accreditation – Dance programs are accredited through the National Association of Schools of Dance, which serves as the national accreditation agency. Several years ago we had a preliminary evaluation of our program and facilities by a representative from NASD. It was determined at that time that our facilities were adequate, but we were advised to offer a broader selection of courses and a more diverse approach to the field of dance theory and practice. This new concentration is exactly the kind of growth

NASD hopes to see, and will therefore strengthen our eligibility for accreditation, should we decide to pursue it.

- H. Evaluation – Student success will be measured in number of students graduating in this concentration, number of students going on to graduate programs, and increases in enrollment in the concentration.

III. Costs and Funding¹

New Concentration is Revenue Neutral

Five-Year Costs and Funding Sources - Use this table to show five-year costs and sources of funding for the concentration or track.

Five-Year Costs		Five-Year Funding	
Personnel ¹	\$0	Reallocated Funds	\$0
Facilities and Equipment	\$0	Anticipated New Formula Funding ³	\$0
Library, Supplies, and Materials	\$0	Special Item Funding	\$0
Student travel for presentations	\$0	Other ⁴	\$0
Total Costs	\$0	Total Funding	\$0

1. Report costs for new faculty hires, graduate assistants, and technical support personnel. For new faculty, prorate individual salaries as a percentage of the time assigned to the program. If existing faculty will contribute to program, include costs necessary to maintain existing programs (e.g., cost of adjunct to cover courses previously taught by faculty who would teach in new program).
2. Specify other costs here (e.g., administrative costs, travel).
3. Indicate formula funding for students new to the institution because of the program; formula funding should be included only for years three through five of the program and should reflect enrollment projections for years three through five.
4. Report other sources of funding here. In-hand grants, "likely" future grants, and designated tuition and fees can be included.

¹ Please use the "Program Funding Estimation Tool" found on the CB website to correctly estimate state funding.

Theater Arts

Concentration/Track in Dance Studies and Choreography

Library Report

September 2018

1. List any library holdings added in the past three years in anticipation of the program.

The table below indicates the allocations for the Library collection over FY2013/14 to FY2017/18 in the area relating to Theater Arts. Library holdings by Library of Congress (LC) classification (call number) are in Appendix I.

	FY2013/14	FY2014/15	FY2015/16	FY2016/17	FY2017/18
Theater Arts	7,984.34	12,189.82	12,065.01	12,077.39	8,800.22

In order to receive books as they come on the market, the library has an approval-purchasing plan that provides new publications every week. In addition the faculty submits requests for needed materials for teaching and research projects.

The book allocation budget often fluctuates from year to year due to rising inflation versus the budget. The majority of our journals are available in electronic format due to the large publisher databases purchased that offer full text journal coverage. The number of journals is increasing as the publisher databases give access to all the titles the libraries sharing the cost of the database own. In most cases this will be the libraries in the University of Texas System.

The Library also has a Demand-Driven Acquisitions program (DDA); a wide selection of books is provided electronically and paid for only when used. The funds above are not charged for these books; \$80,000.00 is budgeted for DDA in FY2018/19.

2. Describe library holdings specifically relevant to the proposed program, noting strengths and weaknesses. If there are guidelines for the discipline, do current holdings meet or exceed standards? Describe planned actions that would maintain strengths and/or remedy weaknesses.

Library holdings are sufficient to initiate the proposed program. Volume holdings and expenditures supporting the proposed Concentration in Dance Studies and Choreography are described in Appendix 1. Regarding monographs, the Library collection includes relevant material in the areas the courses address. The collection includes standard reference works that are up-to-date. It is strong in many areas of Dance (through their respective fund). The Library has made every effort to purchase new materials in these areas and is committed to support this collection through the purchase of books in print and electronic. Although monographic materials in Main collection are reviewed periodically, it will need to be thoroughly analyzed and updated to reflect current curriculum and research needs.

Databases and Full-Text E-Journal Packages
Academic Search Complete
Academic Video Online (Alexander Street Press)
American Doctoral Dissertations
American Film Scripts Online (Alexander Street Press)
Book Review Digest Plus -- H.W. Wilson (EBSCO)
British Periodicals (ProQuest)

Cambridge Histories Online
Cambridge Journals
Classic Mexican Cinema Online
Communications & Mass Media Complete
Dance Online: Dance in Video, Volume 1 (Alexander Street Press)
Digital Commons @ UTEP
Digital Theatre Plus
Digitalia Hispanica
Docuseek2
Duke University Press Journals Online
Film & Television Literature Index with Full Text (EBSCO)
Filmakers Library Online: Second Edition (Alexander Street Press)
Films on Demand: Digital Education Video
Gale's Literary Index
Garland Encyclopedia of World Music Online (Alexander Street Press)
HathiTrust Digital Library
Humanities Full Text – H.W. Wilson
Index to Printed Music
International Bibliography of Theatre and Dance with Full Text (EBSCO)
JSTOR
Kanopy
Latin American Women Writers (Alexander Street Press)
Literary Criticism Online (Gale)
MLA International Bibliography
Music Index
Music Periodicals Database (ProQuest)
Naxos Video Library
New Day Films
Oxford Reference (OUP)
Periodicals Archive Online (ProQuest)
Play Index – H.W. Wilson (EBSCO)
Project MUSE
ProQuest Dissertations & Theses Global
ProQuest Ebook Central (EBSCO)
Referencia Latina (EBSCO)
Short Story Index – H.W. Wilson (EBSCO)
Twentieth-Century Drama (ProQuest)

3. Describe cooperative library arrangements.

Interlibrary Loan (ILL) service is available to all students and faculty anytime resources are not available in the Library. ILL provides photocopies of journal articles unavailable locally and also access to books. The Library's membership in OCLC provides access to over 25,000 libraries around the world, providing convenient access to resources needed by faculty and students. ILL is provided at no charge to UTEP students, faculty and staff.

The University Library's membership in the Amigos Library Services consortium of over 750 member libraries in the Southwest allows for access to shared online resources and services. The New Mexico State University (NMSU) libraries extend borrowing privileges to UTEP students and the NMSU campus is only a 40 minute drive from UTEP. Faculty and students at UTEP also have borrowing privileges at any

participating library in Texas through the TexShare Library Card Program, sponsored by the TexShare Library Consortium and administered by the Texas State Library and Archives Commission (TSLAC).

The University Library also has a reciprocal arrangement for Interlibrary Loan with eleven libraries in Mexico. These include major research libraries in central Mexico such as the Colegio de México, the Universidad Iberoamericana, the Universidad de las Américas in Puebla, and the Instituto José Mora. On the border, UTEP also has a cooperative relationship with the Universidad Autónoma de Ciudad Juárez. UTEP benefits from considerable goodwill from these Mexican institutions, since, for many years, the Interlibrary Loan Department at UTEP has served as the contact point for interlibrary loan activities with this group of Mexican libraries.

UTEP is a participating member of The University of Texas System consortium and benefits from shared access to centrally-purchased, institution-specific subscriptions to online resources within the UT System Digital Library (UTSDL). The UTSDL complements the strengths of our traditional collections, expands existing services and programs, and at the same time creates entirely new options for access to scholarly information for the UT System community, including distance learners. The UTSDL works collaboratively with all UT System component libraries, the UT System Office of Telecommunications Services, the UTSDL Council of Directors and related organizations to carry out these activities.

4. Library director's assessment of library resources necessary for the proposed program.

The UTEP Library collection is sufficient to support a Concentration/Track in Dance Studies and Choreography. Monographic, serial holdings and subscriptions cover all areas to be taught. Input will be requested from faculty and in the related subject areas regarding what additional printed and electronic journals would lend support to the proposed program. Funds should be allocated to renew annually the subscriptions to journals in this field.

In order to keep up with rising costs of existing subscriptions and continued purchases of monographs, it is recommended that \$ 5,000.00 be allocated to the Library, increasing by 7-10% annually.

New databases can be added if additional funds are provided. Faculty may request new materials through the Library's Theatre Arts Librarian or the Serials and Electronic Resources Librarian.

With this modest infusion of additional funding we should be able to maintain adequate on-site resources that we will continue to supplement with Interlibrary Loan and commercial document delivery services.

Appendix 1.1.

Library's Holdings

Supporting Concentration in Dance Studies and Choreography

Number of items listed in UTEP Library catalog (August, 2018)

LC Range	Subject	Monographs	Serials	Total
GT1740-1747	Theatrical costumes	8	-	8
GV1580-1799	Dancing	2,052	64	2,116
GV1800-1860	Circuses, spectacles, etc.	97	2	99
PN1530-1559	Monologue. Diglogue.	7	-	7
PN2000-3307	Dramatic representation. Theater.	4,126	222	4,348
TK4399	Theatrical lighting	12	-	12
TK7881.9	Theatrical sound	9	-	9
Total		6,311	288	

**Current UTEP E-Journal Subscriptions Relevant to the
Concentration in Dance Studies and Choreography**

E-Journal Title	Coverage Dates
ADEM	07/01/2007 to present
African Performance Review	03/01/2010 to 09/30/2010
Aisle Say: The Internet Magazine of Stage Reviews & Opinion	09/07/2008 to 08/04/2010
Alt.theatre: Cultural Diversity & the Stage	09/01/2012 to present
American theatre	01/01/1994 to present
Antropologia e teatro	2010 to present
Applied theatre researcher	01/01/2007 to 01/31/2011
Artez: Revista de las Artes Escenicass	06/01/2001 to present
Asian theatre journal	04/01/1984 to present
Attitude	07/01/2004 to 01/31/2008
Australasian drama studies	10/01/1982 to 10/31/2000; 04/01/2004 to present
Back stage	10/16/2008 to present
Back stage East	05/29/1998 to 10/09/2008
Back stage West	01/06/2005 to 10/09/2008
Ballet-Dance Magazine	08/01/2008 to 06/30/2013
Balletin dance	11/01/2007 to present
Barnes reports	10/01/2008 to present
Billboard	01/09/1988 to present
Black masks	09/01/2004 to present
Brolga	06/01/2006 to present
Canadian theatre review	03/01/1997 to present
Choreographic practices	03/01/2011 to present
Cicerone	1843 to 1844
Contact quarterly	01/01/2005 to present
Contemporary theatre review	01/01/1992 to present
CORD news	04/01/1969 to 07/31/1974
CurtainUp	1998-2014
Czech theatre	01/01/2012 to present
Dance chronicle	01/01/1977 to present
Dance magazine	12/01/1997 to present
Dance News	09/01/2006 to 04/30/2009
Dance now	03/01/2002 to 12/31/2008
Dance on camera journal	09/01/2007 to 05/31/2011; 09/01/2007 to 05/31/2011
Dance research	03/01/1983 to 1 year ago
Dance research journal	10/01/1974 to present
Dance spirit	09/01/2001 to present
Dance teacher	06/01/2004 to present

Dance today!	01/01/2007 to 09/30/2015
Dance/USA journal	09/01/2009 to present
Dancecult	2009 to present
Dancemagazine college guide	01/01/2016 to present
DanceView	01/01/2006 to present
Dancing times	01/01/2007 to present
Danza e ricerca	2009 to present
Didaskalia	03/01/1994 to present
Dramateatro revista digital	2008 to present
Dramatic censor	1800 to 1800
Dramatists sourcebook	09/01/2010 to present
Drammaturgia	2014 to present
Educational theatre journal	1949 to 1978
E-misferica	Fall 2004 to present
Entertainment design	01/01/1999 to 11/30/2005
Entertainment newsweekly	2012 to present
Equity news	2010 to present
Escena	2001 to present
European Dance News	06/01/2004 to 06/30/2006
European Stages	2013 to present
Folk dance scene	02/01/2013 to present
Folk dancer	09/01/2005 to present
Forum modernes Theater	01/01/1986 to 01/31/2000; 07/01/2013 to present
Harlequin	1829 to 1829
Harmonia	2000 to present
Hecho teatral	01/01/2008 to present
How Do You Do	1796 to 1796
Il castello di Elsinore	06/01/2009 to present
Impact	06/01/2011 to present
International journal of Scottish theatre	2000 to 2002
International journal of Scottish theatre and screen	2011 to present
International Journal of Screendance	2010 to present
Journal for the anthropological study of human movement at New York University	09/01/2005 to present
Journal of dance & somatic practices	01/01/2009 to present
Journal of dance education.	01/01/2001 to present
Journal of theatrical combatives	03/01/2005 to present
KARPA: Journal of Theatricalities & Visual Culture	01/01/2013 to present
Latin American theatre review	1967 to present
Let's dance	01/01/2009 to present
Lighting dimensions	01/01/2002 to 11/30/2005
Lincoln Center Theater review	09/01/2013 to present

Live design	12/01/2005 to present
London Thespian Magazine And Literari Repository	1792 to 1794
Marquee	03/01/2006 to present
Maska	03/01/2013 to present
Medieval English theatre	07/01/1994 to 01/31/2015
Mimesis journal	2012 to present
Mix mag	01/01/2010 to present
Monthly mirror	1795 to 1811
NDD: L'Actualite de la Danse	09/01/2007 to present
New Dance Group Gala Concert Journal	1993 to 1993
New England entertainment digest	01/01/2006 to 12/31/2007
New England theatre journal	08/01/2005 to present
New theatre quarterly	2002 to present
New Zealand journal of research in performing arts and education	01/01/2010 to present
NJ: Drama Australia Journal	01/01/2002 to present
Nordic theatre studies	01/01/2007 to present
North Dakota journal of speech and theatre	09/01/1987 to 09/30/2006
Oxberry's dramatic biography	1826 to 1827
Oxberry's dramatic biography, or, The green-room spy	1827 to 1827
Panggung	2013 to present
Passing show	12/01/2011 to present
Performing arts review	01/01/1969 to 12/31/1975; 01/01/1977 to 1981
Performing ethos	01/01/2010 to present
Perspective	11/01/2015 to present
Platform	12/01/2011 to present
Playbill.com	1995 to present
Pointe	09/01/2001 to present
Pro bull riders	01/01/2008 to 01/31/2010
Pro lights & staging news	01/01/2014 to present
Realtime	1994 to 2018
Rental & staging	06/01/2010 to 12/31/2012
Research in drama education	03/01/1997 to present
Restoration and 18th century theatre research	05/01/1962 to 12/31/1977; 01/01/1986 to 12/31/1995; 06/01/2002 to present
Revista Colombiana de las Artes Escenicas	01/01/2011 to present
Revista del Centro de Investigacion Flamenco Telethusa	01/01/2008 to present
Sacred Dance Guild journal	09/01/2006 to present
SCENARIO: Journal for Performative Teaching, Learning, Research	2007 to present

Setdecor	Fall 2002 to present
Sightlines	1999 to present
Slavic and East European performance	04/01/1981 to 12/31/1983; 01/01/1985 to 10/31/2000
South African theatre journal	01/01/1997 to present
Southern theatre	02/01/2006 to present
Stage directions	08/01/2001 to present
Studies in theatre and performance	01/01/2000 to present
Studies in theatre production	01/01/1997 to 01/31/1999
TCI	01/01/1997 to 11/30/1998
TDR	10/01/1967 to 01/31/1968
Teatro	06/01/1992 to 06/30/1998
Teatro : Revista de Estudios Culturales	1992 to present
Telondefondo, revista de teoria y critica teatral	2015 to present
The British stage and literary cabinet	1817 to 1822
The Carleton drama review	01/01/1955 to 01/31/1955
The Cynick	1811 to 1811
The drama review	04/01/1968 to 12/31/1987
The Dramatic and literary censor	1801 to 1801
The Dramatic censor, or, Monthly epitome of taste, fashion, and manners	1800 to 1801
The dramatist	01/01/2006 to present
The English Folk-Dance Society's journal	05/01/1914 to 04/30/1915
The fight master	05/01/2010 to present
The international journal of screendance	01/01/2010 to 09/30/2013
The Jack Benny times	01/01/2009 to present
The journal of arts management and law	1982 to 01/31/1992
The journal of arts management, law, and society	03/01/1992 to present
The journal of religion and theatre	Fall 2002 to Fall 2010
The journal of the English Folk Dance Society	01/01/1927 to 01/31/1931
The monthly theatrical reporter	1814 to 1815
The new dance review	03/01/1994 to 01/31/1995
The Norwich theatrical observer	1827 to 1827
The playgoer and society illustrated	10/01/1909 to 12/31/1913
The Play-house journal	1749 to 1749
The Prompter	1734 to 1736
The stage	01/07/1999 to 12/08/2005
The Theatre annual	10/01/2004 to present
The theatre, or, Dramatic & literary mirror	1819 to 1819
The Theatrical budget	1828 to 1828
The theatrical censor	1805 to 1806
The theatrical inquisitor for..	1820 to 1820

The theatrical inquisitor, or, Literary mirror	1812 to 1813
The theatrical inquisitor, or, Monthly mirror for ..	1813 to 1819
The theatrical recorder	1805 to 1806
The Thespian mirror	1805 to 1806
The thespian monitor, and dramatick miscellany	1809 to 1809
The Tulane drama review	06/01/1957 to 07/31/1967
The White tops	07/01/2006 to present
Theater	Fall 1977 to present
Theatralia	2009 to present
Theatre arts journal	2009 to present
Theatre Bay Area	06/01/2008 to 05/31/2015
Theatre design & technology	1965 to 1990
Theatre history studies	01/01/1981 to 12/31/1981; 01/01/1983 to present
Theatre Ireland	09/01/1982 to 07/31/1993
Theatre journal	1979 to present
Theatre notebook	02/01/2006 to present
Theatre research in Canada	01/01/2002 to present
Theatre research international	2001 to present
Theatre survey	2001 to present
Theatre symposium	01/01/1993 to 01/31/2005; 07/01/2007 to present
Theatre topics	03/01/1991 to present
Theatre, dance and performance training	03/01/2010 to present
TheatreForum	10/01/1992 to 12/31/1995; 01/01/1997 to present
Theatrical journal	1839 to 1871
Themes in theatre	01/01/2014 to present
THS news	03/01/2006 to 03/31/2013
TYA today	03/01/2011 to present
Variety	01/05/1998 to present
Western European stages	1989 to 2012
Writings on dance	01/01/1987 to present
Yale/theatre	1968 to Spring 1977
Youth theatre journal	05/01/1997 to present

COURSE ADD

All fields below are required

College : Liberal Arts

Department : Theatre and Dance

Rationale for adding the course:

To fulfill a need for coursework in current US commercial and cultural dance forms.

All fields below are required

Subject Prefix and # DANC 3349

Title (29 characters or fewer): American Dance Forms Hip Hop

Dept. Administrative Code : 2833

CIP Code 500301

Departmental Approval Required Yes No

Course Level UG GR DR SP

Course will be taught: Face-to-Face Online Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" Yes No

Grading Mode: Standard Pass/Fail Audit

Description (600 characters maximum):

A lecture and movement dance course in which students learn choreography, history, and cultural significance of hip hop and other urban dance forms originating in the United States during the late twentieth and early twenty first centuries.

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- | | | | |
|---------------------------------------|-------------------|----------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> A | Lecture | <input type="checkbox"/> H | Thesis |
| <input type="checkbox"/> B | Laboratory | <input type="checkbox"/> I | Dissertation |
| <input type="checkbox"/> C | Practicum | <input type="checkbox"/> K | Lecture/Lab Combined |
| <input type="checkbox"/> D | Seminar | <input type="checkbox"/> O | Discussion or Review (Study Skills) |
| <input type="checkbox"/> E | Independent Study | <input type="checkbox"/> P | Specialized Instruction |
| <input type="checkbox"/> F | Private Lesson | <input type="checkbox"/> Q | Student Teaching |

The University of Texas at El Paso
College of Liberal Arts
Department of Theatre and Dance
Syllabus: American Dance Forms: Hip Hop/Urban

Course Prefix and Number: DANC 3349

Course Title: American Dance Forms: Hip Hop/Urban

Credit Hours: 3

Prerequisite Courses: none

Instructor: Lisa Smith **Contact information: lisas@utep.edu** **Office hours: TR 10:30 – 11:50**

Class location: TBD

Class meeting time: TBD

Graduate Teaching Assistant: Pamela Johnson Angeles, BFA Dance, MEd Candidate, History Concentration, UTEP

Guest artist: Gerard Gibbs, director/owner Desert Eagle Productions

Course Description: A course in the foundations and origins of American street dance forms and street dance culture. Students will explore one or more of these forms during the semester through lecture, research, video assignments, observation, and other traditional classroom methods, but **primarily** through physical participation in choreographed routines presented by guest artists. In order to understand dance, we must move! Dancing is an experiential process, and therefore, to truly KNOW it, we must DO it. At least one full class meeting per week will be devoted exclusively to movement participation. Students who are not dance majors will NOT be graded on their dancing skills, only their willingness to participate.

Additional readings, discussions, journal assignments, and other writing assignments are required. Students will be responsible for weekly responses to readings and weekly quizzes.

Course Objectives:

To learn the history and cultural relevance of Hip Hop and other urban dance forms within American history.

To learn the vocabulary particular to these dance forms and cultural practices.

To become familiar with the diversity of street dance styles and the context in which these different styles are found. To be able to identify and discuss similarities and differences between styles.

To demonstrate the style and steps found in Hip Hop dance by retaining and performing in class various routines and steps throughout the semester.

Required Materials:

Textbook: Beginning Hip Hop Dance, E. Moncell Durden, Human Kinetics, ISBN-13: 9781492544456 (with Web resource).

Additional readings will be provided by your instructor.

No specialized dance clothing is required, but students will need sneakers with non-marking soles.

Course Requirements:

Weekly readings and response in Discussion Board on the Blackboard Learning Management System. These responses should be 300 – 325 words discussing the main issues in our readings with direct reference to the text. Each Discussion Board response is worth 10 pts. for a semester total of 150 pts.

Weekly quizzes over lectures, discussions, vocabulary, and dance lesson review. Each quiz is worth 5 pts. for a semester total of 75 pts.

Class Attendance. You are allowed 2 absences before your grade is affected. After that, any absence will result in the lowering of your grade by 1/3 a letter grade. Points for attendance below have been modified to reflect two absences without penalty

Grading:

Discussion Boards	10 X 15=	150
Quizzes	5X 15=	75
Attendance	10X 27	270
Course evaluations		<u>10</u>
Total possible points		505

A= 454 – 505

B= 404 – 453

C= 354 – 403

D= 500 - 353

Academic Dishonesty: Any form of academic dishonesty: cheating, plagiarizing, or taking a test for another student is considered a very serious matter at UTEP. Our library webpage provides good information on what UTEP considers Academic Dishonesty and what steps the university takes in such cases. Please review this information at: <http://libraryweb.utep.edu/research/plagiarism.php>

Copyright and Fair Use: The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

ADA: The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

Technology Problems: Technology problems are NOT an excuse for work that is late or missing. Students need to get into the habit of completing assignments for this course well before the due date to allow time for dealing with technology problems. Expect that at some time, the network will be down, computers will go on the fritz, or some other small catastrophes will occur. Contact IT for technological problems and remember the Atlas lab in the UGLC or LACIT in the Liberal Arts building provide assistance with using Blackboard.

University Writing Center: Located in the Library room 227, UTEP's University Writing Center (UWC) offers free tutoring assistance in writing for all UTEP students. The tutors are undergraduate and graduate students who can help with all parts of a writing assignment, including prewriting, organizing, revising, and editing. They can also help you understand any writing assignment and will work with you to aid you in comprehending difficult material.

Additional Writing Support: The Purdue Online Writing Lab (owl) <http://owl.english.purdue.edu/owl/> is a fine online writing resource that will help you with your final project.

COURSE ADD

All fields below are required

College : Liberal Arts

Department : Theatre and Dance

Rationale for adding the course:

This new course offers students a chance to work in Dance in non-traditional ways by focusing on Dance as a means to social change. By creating dance events that involve community groups and projects, our students will engage in community outreach and participation. This course is presently offered as a Selected Topics in Dance and is cross listed with CHIC 3363 and WS 3330. We propose to add it as a permanent elective.

All fields below are required

Subject Prefix and # DANC 3351

Title (29 characters or fewer): Performance Activism

Dept. Administrative Code : 2833

CIP Code 500301

Departmental Approval Required Yes No

Course Level UG GR DR SP

Course will be taught: Face-to-Face Online Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" Yes No

Grading Mode: Standard Pass/Fail Audit

Description (600 characters maximum):

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- | | | | |
|---------------------------------------|-------------------|----------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> A | Lecture | <input type="checkbox"/> H | Thesis |
| <input type="checkbox"/> B | Laboratory | <input type="checkbox"/> I | Dissertation |
| <input type="checkbox"/> C | Practicum | <input type="checkbox"/> K | Lecture/Lab Combined |
| <input type="checkbox"/> D | Seminar | <input type="checkbox"/> O | Discussion or Review (Study Skills) |
| <input type="checkbox"/> E | Independent Study | <input type="checkbox"/> P | Specialized Instruction |
| <input type="checkbox"/> F | Private Lesson | <input type="checkbox"/> Q | Student Teaching |

DANC 3351
Performance Activism
Fall 2018

MW 3:00 – 4:20 PM

FOX D 180

Instructor: Sandra Paola López Ramírez

Office: FOX M 211 **Office Hours:** TR 12:00 – 1:20 PM or by appointment.

Email: splopezramirez@utep.edu

This syllabus is not linear, and it is subject to change. Think of it as a map or a constellation of the work we will engage with this semester. It is not an exact timeline or representation of what we will do.

Course Description:

Performance activism is an emergent phenomenon that draws from the humanities and social science, including anthropology, performance studies and performative psychology. We will learn about the precursors to performance activism (experimental, political and educational theatre), the influence of performative psychology and philosophy, and Latino and Latina voices in the movement. We will explore relationships between performance art and activism and integrate theory with embodied experience.

Performance activism embodies a fundamental shift in the way (some) people are working to bring about social change. In the modern era, the dominant modality of social change was confrontation, demonstration and protest. The assumption behind this modality is that conflicting interests can only be overcome by antagonistic struggle. Performance activism embodies a new modality that draws upon the human capacity to play, create and perform. The premise is that people—even if and when their economic, social and/or political interests are in conflict—are capable of creating new relationships, new activities and new ways of moving forward together.

Course Format:

This class uses a series of readings, lectures, discussions, interviews and workshops to investigate performance as a creative response to local and global social problems. Throughout the semester, we will be in dialogue with Latinxs or Latin American performance activists with a wide range of approaches to this modality. We will hear examples from artists in or from Perú, Argentina, Brazil, México, Puerto Rico, Colombia, Costa Rica and the U.S.

The class will be divided in 4 units, each tackling a different aspect of performance activism. Each unit will be comprised of several readings, discussions, activities, interviews and an individual or group performative project.

Textbook:

This course doesn't have a textbook. Readings will be made available to you via blackboard.

Course Objectives:

- √ Address key topics and terminology for learning about performance
- √ Investigate the use of performance in and as activism
- √ Learn about influences and extensions of this movement to other disciplines
- √ Learn about Latino/Latina/Latinx voices in this movement and their impact
- √ Gain an understanding of the developmental power of performance through movement and performance-based exercises
- √ Engage in community activities that are performance-based and be able to discuss and reflect on those experiences in relationship to our class.
- √ Create our own performance-based responses to class material and current issues/events.

Late-work Policy: I do NOT accept late work. Please plan ahead and give yourself plenty of time to turn in assignments on time. If something extraordinary comes up that will prevent you from turning in an assignment (accident, death in the family, severe illness, etc.) you must let me know (if at all possible) **BEFORE the due date** to request an extension.

Attendance Policy: You have three (3) absences permitted during the course of the semester without penalty. After that, **your grade will be lowered 1/2 a letter grade for each day missed.** Keep in mind that coming to class late or leaving early will be considered as 1/2 an absence. ***Students missing more than six classes should drop the course.*** **Please make sure you are aware of the course drop deadline, dropping the class is YOUR RESPONSIBILITY!**

NOTE: In certain circumstances I will allow you to make up absences. If you want to do this, please schedule an appointment with me to discuss it further.

Criteria for Grading:

Participation and Effort (200 points): You **HAVE** to be engaged and actively participate to pass this class! Ask questions, make comments, engage in discussions and conversations, play games, perform and be *mindfully* present. I will occasionally call on students to answer questions based on our readings. Your preparation for our classes will highly influence your effort grade.

Interview responses (120 points total, 30 points each): You'll turn in a short, written response to four (4) of the interviews we will have during class throughout the semester. Please see guidelines at the end of this syllabus.

Group Play! workshop (50 points): You will participate in one of the *Group Play!* workshops— these are improvisation and performance-based community events— led by the *Institute for Improvisation and Social Action* and respond in a creative or unconventional way (please see guidelines at the end of this syllabus). Workshop dates are first Wednesdays of every month. **Response DUE December 10th**

Performative Projects (150 points, 50 each): For the first three units, individually or in small groups you will develop and perform a project. See unit breakdown below for guidelines. Performances are due at the end each unit: **Sept 17th, Oct 15th and Nov 7th**.

Final Performative Project (100 points): In small groups you will generate performance activist projects/interventions within UTEP or the greater El Paso/Ciudad Juarez communities **before** December 9th. A report to the class is due during our final time on **December 10th**.

Total possible points: 620

A= 100-90% (620-558)

B= 89-80% (557-496)

C= 79-70% (495-434)

D= 69-60% (433-372)

F= 59% and below (371 <)

Remember that the number of absences you have can lower your final grade!!!

Semester Units

Unit 1

Can performance change the world?

August 27 - Sept 17 (3.5 weeks)

An introduction to the concept, methodologies, and practices of performance activism around the world. We will also introduce some of the questions we will be wrestling with this semester. These include but are not limited to: What is performance? Why perform? What is activism? Can performance creatively engage/transform work, war, religion and ideology? Is performance a viable approach to creating new social/cultural possibilities and generating positive social change? How do we get antagonists to play and perform together? Can we do what we don't know how to do? What is the advantage of not knowing? How is performance an alternative to ideology? What is the difference between power and authority and what does the distinction have to do with performance?

"Performing the World: The Performance Turn in Social Activism," by Dan Friedman and Lois Holzman, pp. 276-287, in *Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century*, edited by Atay Citron, Sharon Aronson-Lehavi and David Zerbib. Bloomsbury Methuen Drama. 2014.

"What is Performance?" by Richard Schechner, pp. 28-51, in *Performance Studies: An Introduction, 3rd edition*. Routledge. 2013.

"Framing [Performance]" by Diana Taylor, pp. 1-41, in *Performance*. Duke University Press. 2016.

“Can We Be the (New) Third World?” by Richard Schechner, pp. 42-57, in
*Performance Studies in Motion: International Perspectives and Practices in the
Twenty-First Century*, edited by Atay Citron, Sharon Aronson-Lehavi and
David Zerbib. Bloomsbury Methuen Drama. 2014.

Performative Project:

Students individually or in small groups locate and interview a performance activist,
or activist theatre or organization in the El Paso/Ciudad Juarez area. **Oral
performance to the class on the individual or organization interviewed DUE
September 17th.**

Unit 2

A brief introduction to performance activism’s roots.

Sept 19 – Oct 15 (4 weeks)

A tracing of the historical roots of performance activism. We will look at precursors
to performance activism and examine how these roots are manifest in current
practice. This exploration will include, but not be limited to: agit-prop; happenings;
guerrilla theatre; environmental theatre; street demonstrations, educational
theatre, psychodrama, performative psychology and social therapeutics.

“Blue Blouse” by Deak, Frantisek. *The Drama Review*, Vol. 17, No. 9 (March 1973),
pp.35-46.

Confessions of the Guerrilla Girls by Guerrilla Girls, Perennial, 1995. (excerpts)

Causing a Scene: Extraordinary Pranks in Ordinary Places with Improv for Everywhere by
Charlie Todd and Alex Scordelis, William Morrow, 2009. (excerpts)

“Flash Mob Dance and the Territorialisation of Urban Movement” by Georgiana Gore,
Anthropological Notebooks, Vol. 16, No.3, pp. 125-131, 2010.

Improvising Real Life: Personal Story in Playback Theatre by Jo Salas. Tusitala, 1999.
(excerpts)

“Poetics of the Oppressed,” in *Theatre of the Oppressed* by Augusto Boal, trans.
Charles and Maria-Odilia Leal McBrinde. Urizen Books, 1979.

“Activity and Performance (and their Discourses) in Social Therapeutic Method” by
Lois Holzman and Fred Newman, in *Discursive Perspectives in Therapeutic
Practice*. Oxford University Press. 2011

More readings TBD

Performative Project:

Individually or in small groups create poems, collages and/or paintings reflecting a
historical theatre movement or trend in psychology. Presentation to the class will be
performative. **DUE October 15th.**

Unit 3

Performance activism by Latinxs and in Latin America

Oct 17 – Nov 7 (3.5 weeks)

Arrizón, Alicia. "In Quest of Latinidad: Identity, Disguise, and Politics." *Latina Performance: Traversing the Stage*. Bloomington: Indiana University Press, 1999. 1-28. Print.

Broyles-González, Yolanda. "El Teatro Campesino and the Mexican Popular Performance Tradition." *El Teatro Campesino: Theater in the Chicano Movement*. 1st ed. Austin: University of Texas Press, 1994. 3-77. Print.

"Movements of Hope: Performance and Activism," by Ramón H. Rivera-Servera in *Performing Queer Latinidad: Dance, Sexuality, Politics*, pp. 94-133. University of Michigan. 2012

"Fire in the Memory: Theater, Truth and Justice in Argentina and Peru," by Roberto Gutiérrez Varea in *Acting Together: Performance and the Creative Transformation of Conflict*, Volume I, pp. 153-177. New Village Press, 2011.

More readings TBD

Performative Assignment:

Students individually or in small groups will create a short (2-5 minutes) skit, spoken word poem, performance action or dance reflecting the work of one of the performance activists studied. Performances will be done as part of the event: *Commitment to Service: Artivism* by the Student Engagement & Leadership Center on **November 7th from 10 PM to 1 PM**.

Unit 4

Performance activism in practice

Nov 12 – Dec 5 (4 weeks)

"Good-bye Ideology, Hello Performance" by Dan Friedman, *Topoi: An International Review of Philosophy*, Vol. 30, No. 2 (2011), pp. 125-35.

"Improvising New Realities: Movement, Sound and Social Therapeutics," by Sandra Paola López Ramírez and Chris Reyman in *Critical Studies in Improvisation / Études critiques en improvisation*, Vol. 12, No. 1.

"Performance as revolutionary activity: liminality and social change," by Dan Friedman in *Body, Space & Technology Journal* (on line), November 2000 (Vol. 1, No. 1)

"Designing and Documenting Peacebuilding Performance Initiatives," by Cynthia E. Cohen and Polly O. Walker, pp. 219 – 227, in *Acting Together: Performance and the Creative Transformation of Conflict*, Volume II. New Village Press, 2011.

More readings TBD

Final Performative Project

Throughout the span of this unit, groups of students, working closely with the instructor, will generate performance activist projects/interventions within UTEP or the greater El Paso/Ciudad Juarez communities. Our final time will be a report and conversation on how these projects went and the impact they had on those involved, including the students. **DUE December 10th**

Academic Dishonesty:

Any form of academic dishonesty: cheating, plagiarizing or taking a test for another student is considered a very serious matter at UTEP. Our library webpage provides good information on what UTEP considers Academic Dishonesty and what steps the university takes in such cases. Please review this information at:
http://libraryweb.utep.edu/research/copy_plag.php

Copyright and Fair Use:

The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

ADA:

The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, by email to cass@utep.edu, or visit their office located in UTEP Union East room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

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Group Play! Response Guidelines

Due date: December 10th

Workshop Dates ,Times and Location:

September 5th

7:00 – 9:00 pm

October 3rd

November 7th

December 5th

6:00 – 8:00pm

All workshops are free and open to the public. They are offered at the Trinity-First United Methodist church, 801 N Mesa St, El Paso, TX 79902

Guidelines:

It is very important for me that you take the time to respond **thoughtfully** to what you experience. If you don't know where to start, asking yourself the questions below **AFTER** the workshop might be helpful.

1. What stayed with you after the workshop ended?
2. How did the experience make you feel?
3. What did you notice?
4. What kind of impact did the environment have on your experience?

For the assignment, I want to you respond in an unconventional and/or artistic way. Here are some ideas:

- A poem or script
- A drawing, collage, etc.
- A short dance/movement piece
- A song
- A short video
- A short story
- A website
- A cake or recipe

NOTE: DO NOT take pictures and/or videotape during the workshop for your response. If you do so, this will result in a 0 for the assignment.

This assignment is worth **50 points** and it will be divided as follows:

Effort and thoughtfulness in your work (15 points): I don't grade you on how "good" the artistic quality of your response is, but I will grade the time and effort you put into it. For

example: smudged stick figures drawn in pencil in a ripped notebook page does not show as much effort as a neat drawing or sketch done on a paper board.

Clear connections and thorough exposition (25 points): You will share your work with the rest of the class and will be expected to draw clear connections from your object/response to the workshop. How do the medium, colors, texture, flavors, images you chose, reflect your experience?

Proof of Attendance (10 points): Sign in the class attendance sheet at the event.

Interview Response Guidelines

We will be interviewing and dialoguing with performance activists throughout the semester. You will select 4 interviews and write a 2-page reflection for each one responding to the questions below. My suggestion is for you to respond to those interviews that you find yourself really engaged with, rather than doing the first 4 or the last 4.

Respond the following questions **thoughtfully and thoroughly**.

1. **What** did you find interesting or surprising about this person and **why** did that particular fact or piece of information grab your attention?
2. **What** connections can you make between their work and what we have been learning about performance activism?
3. **How** does learning about this person’s life and work impact, change or enhance your understanding of performance and its role in society?

Format:

Your responses need to be:

- Typed
- Double spaced
- 12 pt. font
- Have one-inch margins all around,
- Printed

Due dates:

Your responses are due **at the beginning of class a week after the interview**. For example, if you are responding to an interview that was conducted during class on Wednesday, September 5th, your response is due at the beginning of class on Wednesday, September 12th.

COURSE ADD

All fields below are required

College : Liberal Arts

Department : Theatre and Dance

Rationale for adding the course:

DANC 4391 Performance Studies will be an integral part of our new concentration in Dance Studies and Choreography. This interdisciplinary course uses performance as a lens and method for critical inquiry into creative expression, performance practice and theory, and public engagement. Borrowing from Theatre Studies, Anthropology, and Cultural Studies this course will look at how and why performance functions in our society, whether in a formal setting or in our everyday lives.

All fields below are required

Subject Prefix and # DANC 4391

Title (29 characters or fewer): Performance Studies

Dept. Administrative Code : 2833

CIP Code 500301

Departmental Approval Required Yes No

Course Level UG GR DR SP

Course will be taught: Face-to-Face Online Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 2

Should the course be exempt from the "Three Repeat Rule?" Yes No

Grading Mode: Standard Pass/Fail Audit

Description (600 characters maximum):

This course offers an introduction to performance studies through a focus on culture. Performance studies is an interdisciplinary field that borrows from theatre studies, anthropology, sociology, art history, and cultural studies. Students will examine a broad range of performances on and off the stage looking at the relationship between theory and practice to explore concepts of performativity and how this affects the study of constructions of gender, race, and national identity.

Contact Hours (per week): 3 Lecture Hours Lab Hours Other

Types of Instruction (Schedule Type): Select all that apply

- | | | | |
|---------------------------------------|-------------------|----------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> A | Lecture | <input type="checkbox"/> H | Thesis |
| <input type="checkbox"/> B | Laboratory | <input type="checkbox"/> I | Dissertation |
| <input type="checkbox"/> C | Practicum | <input type="checkbox"/> K | Lecture/Lab Combined |
| <input type="checkbox"/> D | Seminar | <input type="checkbox"/> O | Discussion or Review (Study Skills) |
| <input type="checkbox"/> E | Independent Study | <input type="checkbox"/> P | Specialized Instruction |

F Private Lesson

Q Student Teaching

Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) :

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)

Corequisite Course(s):

Equivalent Course(s):

Restrictions:

Classification	
Major	

PERFORMANCE STUDIES

Professor: Cristina Goletti

Email: cgoletti@utep.edu

Office: 371^a, Fox Fine Arts

Course Description

This course charts the development of performance studies and discerns the field's disciplinary influences and defining principles. We read many of the texts that are considered foundational, including the work of Richard Schechner, Joseph Roach, Erving Goffman, J.L. Austin, Judith Butler, among others. Particular attention is paid to the relevance of performance theory to theatre and dance studies as well as to the methodologies deployed by performance researchers such as fieldwork, orature, movement analysis, and documentation and interpretation of live events. Additionally the course looks at the impact of theoreticians who explore concepts of performativity and how this affects the study of constructions of gender, race, and national identity. This emphasis allows us to deliberate upon the usefulness of an emphasis on performance cross-culturally and within minoritarian discourses. The course finishes by looking at the role of dance within performance studies and assesses recent critiques of the discipline from both theatre and performance scholars. Assignments include an in-class presentation of a week's reading, and the compilation of a portfolio with weekly response papers and assignments and a final reflection papers.

Learning Outcomes:

1. Analyze and criticize the action of performance and performativity
2. Design an original performance project drawing from the course content.
3. Compile a series of response papers to the readings and activities that demonstrate a high level of integration between theory and practice of performance

COURSE REQUIREMENTS

- Consistent attendance and participation in classroom activities, assignments and discussions.
- Sincere, sustained and dedicated participation and self-motivation in all assignments and activities.
- Openness to feedback, risk taking and personal growth.
- Completion of all assignments and effective use of time during workdays.
- Completion of reading assignments.
- Participation in group discussions.
- Creation, rehearsal and performance of a final project to be performed at the end of the semester
- Wear clothing that is both comfortable to move in and allows the body to be seen clearly. Extra layers, such as sweatpants and sweatshirts are recommended for warmth, as needed.

- Hair must be secured away from the face. Do not wear jewelry or chew gum in class. Only bring water in closed containers into the dance studio. Other types of beverages are not permitted.
- Remove shoes before entering the studio. Cell phones are not permitted in the dance studio.

GRADING:

RESPONSE PAPERS (15 each)	30
FINAL PERFORMANCE	20
ARTISTIC STATEMENT about final project	10
2 SHOWS ATTENDANCE (5 each show)	10
JOURNAL	10
IN-CLASS PARTICIPATION/ WORK ETHIC	15

A= or >85

B= or > 70

C= or > 60

D= or > 50

F= or > 40

Academic Dishonesty:

Any form of academic dishonesty: cheating, plagiarizing, or taking a test for another student is considered a very serious matter at UTEP. Our library webpage provides good information on what UTEP considers Academic Dishonesty and what steps the university takes in such cases. Please review this information at:

<http://libraryweb.utep.edu/research/plagiarism.php>

Copyright and Fair Use:

The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

ADA:

The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East,

Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

CALENDAR

Wk 1: What is Performance Studies?

Wk 2: What is Performance?

Wk 3: Performance Documentation: That which disappears, remains, what can be captured

Wk 4: Ritual

Wk 5: The Performative

Wk 6: Performing Gender

Wk 7: Global and Intercultural Performance

Wk 8: Race and Critical Race Theory

Wk 9: Anna Deavere Smith- Performance as Episteme

Wk 10: Performance as a Way of Knowing (Part 2)

Wk 12: Psychoanalysis and Trauma Studies

Wk 11: The Object

Wk 13: The Body

Wk 14: Affect, Political and Performance

WK 15-16: Preparation for final performance Project

BFA in Dance

Students may choose from two concentrations in the Bachelor of Fine Arts degree: Dance Performance or Dance Studies and Choreography. All Dance majors must take a minimum of 120 credits to graduate, 45 of which must be at the 3300-4300 level. Outside of the required Dance credits in the concentrations, all dance students must take 42 credits to satisfy the University Core requirements.

Concentrations

- [Dance Performance](#)
- [Dance Studies and Choreography](#)

Degree Plan

Required Credits: 120

Code	Title	Hours
ESOL Track		
Students who completed ESOL 1311 and ESOL 1312 will need to also complete ESOL 2303 with a grade of C or better.		
Dance Prerequisites (All courses require a grade of C or better.)[†]		
Required Courses:		
BIOL 1103	Introductory Biology Lab (C)	1
BIOL 1104	Human Biology Laboratory (C)	1
BIOL 1203	Introductory Biology	2
BIOL 1304	Human Biology (C)	3
HIST 2302	World History Since 1500 (C)	3
MUSL 1324	Music Appreciation (C)	3
PSYC 1301	Introduction to Psychology (C)	3
University Core Curriculum		
Complete the University Core Curriculum requirements.		42
Dance Major		
Required Courses: Foundations (33 Credit hours):		
DANC 1341	Ballet I	3
DANC 1342	Ballet II	3
DANC 1151	Dance Performance (Complete 3 credits)	3
DANC 2341	Ballet III-Ballet Foundation 1	3
DANC 2342	Ballet IV-Ballet Foundation 2	3
DANC 2345	Contemporary Dance I-Foundation 1	3
DANC 2346	Contemporary Dance II-Foundation 2	3

Code	Title	Hours
DANC 3151	Dance Performance (Complete two semesters)	2
DANC 3301	Dance Theory and Composition	3
DANC 2301	Improvisation in Dance	3
DANC 3303	History of Dance as a Perf Art	3
DANC 3305	Dance Production	3
DANC 3311	Music for Dancers	3
DANC 3322	World Dance	3
DANC 3345	Contemporary Dance III	3
DANC 3346	Contemporary Dance IV	3
DANC 4301	Choreography	3
DANC 4311	Choreography II: Group Forms	3
DANC 3363	Somatics	3
DANC 4390	Seminar	3
DANC 4394	Dance Pedagogy	3
THEA 2303	Acting Fundamentals	3
<u>Choose One of the Following:</u>		
DANC 3348	American Dance Forms – Jazz	3
DANC 3349	American Dance Forms – Hip Hop/Urban	3
DANC 4371	American Dance Forms – Musical Theatre	3
Total		33

Emphasis: **Concentration in Dance Performance**

Complete an emphasis of the following options—**Embodied Studio Practices (Choose 24 credit hours)** 12

Ballet Emphasis:

DANC 3341	Ballet V-Intermediate Ballet 1	3
DANC 3342	Ballet VI-Intermediate Ballet 2	3
DANC 4341	Ballet VII-Advanced Ballet 1	3
DANC 4342	Ballet VIII-Advanced Ballet 2	3

Contemporary Dance Emphasis:

DANC 3345	Intermediate Contemporary Dance 1	3
DANC 3346	Intermediate Contemporary Dance 2	3
DANC 4345	Advanced Contemporary Dance V 1	3

Code	Title	Hours
DANC 4346	Advanced Contemporary Dance VI-2	<u>3</u>
DANC 3348	American Dance Forms – Jazz	<u>3</u>
DANC 3349	American Dance Forms – Hip Hop/Urban	<u>3</u>
DANC 3371	Dance for the Music Theatre III	
DANC 4371	Dance for Music Theatre IV American Dance Forms – Musical Theatre	<u>3</u>
DANC 4340	Selected Topics in Dance (may be repeated for credit)	<u>3</u>
Upper-Division By Advisement:		
Select six additional hours of upper-division DANC by advisement		6
<u>Embodied Theory Practices (18 credit hours)</u>		
DANC 3305	Dance Production	
DANC 3311	Music for Dancers	
DANC 3151	Dance Performance	
DANC 3341	Ballet V	
DANC 3342	Ballet VI	
DANC 3347	Jazz & Other Stage Dance Form I	
DANC 3348	Jazz & Other Stage Dance Form II	
DANC 3350	Dances of Mexico and Spain	
DANC 4340	Selected Topics in Dance (Complete two semesters)	
DANC 4341	Ballet VII	
DANC 4342	Ballet VIII	
DANC 4345	Contemporary Dance V	
DANC 4346	Contemporary Dance VI	
Dance Technique		
Complete four hours of dance technique courses		
THEA 2303	Acting Fundamentals	<u>3</u>
DANC 3301	Theory and Composition	<u>3</u>
DANC 4301	Choreography 1	<u>3</u>
DANC 4302	Choreography 2: Group Forms	<u>3</u>
DANC 4390	Seminar	<u>3</u>
DANC 4391	Performance Studies	<u>3</u>

Electives (Choose 3 credit hours)

Upper Level Elective in Any Area of Study 1

3

Code	Title	Hours
Total Hours		120
Course List		
Although the UTEP choice is larger, these choices satisfy the requirements of both the core and the major.		
Emphasis: <u>Concentration in Dance Studies and Choreography</u>		
Complete an emphasis of the following options— <u>Embodied Studio Practices (Choose 12 credit hours)</u>		12
Ballet Emphasis:		
<u>DANC 1022</u>	<u>Dance Theatre Lab (zero credit course – 4 semesters required)</u>	
<u>DANC 3341</u>	<u>Ballet V-Intermediate Ballet 1</u>	<u>3</u>
<u>DANC 3342</u>	<u>Ballet VI-Intermediate Ballet 2</u>	<u>3</u>
<u>DANC 4341</u>	<u>Ballet VII-Advanced Ballet 1</u>	<u>3</u>
<u>DANC 4342</u>	<u>Ballet VIII-Advanced Ballet 2</u>	<u>3</u>
Contemporary Dance Emphasis:		
<u>DANC 3345</u>	<u>Intermediate Contemporary Dance 1</u>	<u>3</u>
<u>DANC 3346</u>	<u>Intermediate Contemporary Dance 2</u>	<u>3</u>
<u>DANC 4345</u>	<u>Advanced Contemporary Dance V 1</u>	<u>3</u>
<u>DANC 4346</u>	<u>Advanced Contemporary Dance VI-2</u>	<u>3</u>
<u>DANC 3348</u>	<u>American Dance Forms – Jazz</u>	<u>3</u>
<u>DANC 3349</u>	<u>American Dance Forms – Hip Hop/Urban</u>	<u>3</u>
<u>DANC 3371</u>	<u>Dance for the Music Theatre III</u>	
<u>DANC 4371</u>	<u>Dance for Music Theatre IV-<u>American Dance Forms – Musical Theatre</u></u>	<u>3</u>
<u>DANC 4340</u>	<u>Selected Topics in Dance (may be repeated for credit)</u>	<u>3</u>
Upper Division By Advisement:		
Select six additional hours of upper-division DANC by advisement		6
<u>Embodied Theory Practices (27 credit hours)</u>		
<u>DANC 3305</u>	<u>Dance Production</u>	
<u>DANC 3311</u>	<u>Music for Dancers</u>	
<u>DANC 3151</u>	<u>Dance Performance</u>	
<u>DANC 3341</u>	<u>Ballet V</u>	
<u>DANC 3342</u>	<u>Ballet VI</u>	
<u>DANC 3347</u>	<u>Jazz & Other Stage Dance Form I</u>	
<u>DANC 3348</u>	<u>Jazz & Other Stage Dance Form II</u>	

Code	Title	Hours
<u>DANC 3350</u>	<u>Dances of Mexico and Spain</u>	
<u>DANC 4340</u>	<u>Selected Topics in Dance (Complete two semesters)</u>	
<u>DANC 4341</u>	<u>Ballet VII</u>	
<u>DANC 4342</u>	<u>Ballet VIII</u>	
<u>DANC 4345</u>	<u>Contemporary Dance V</u>	
<u>DANC 4346</u>	<u>Contemporary Dance VI</u>	
Dance Technique		
<u>Complete four hours of dance technique courses</u>		
<u>THEA 3312</u>	<u>Performing Arts Management</u>	<u>3</u>
<u>DANC 3322</u>	<u>World Dance</u>	<u>3</u>
<u>DANC 3301</u>	<u>Theory and Composition</u>	<u>3</u>
<u>DANC 3351</u>	<u>Research and Performance Practice</u>	<u>3</u>
<u>DANC 4301</u>	<u>Choreography 1</u>	<u>3</u>
<u>DANC 4302</u>	<u>Choreography 2: Group Forms</u>	<u>3</u>
<u>DANC 4390</u>	<u>Seminar</u>	<u>3</u>
<u>DANC 3350</u>	<u>Dances of Mexico and Spain</u>	<u>3</u>
<u>DANC 4391</u>	<u>Performance Studies</u>	<u>3</u>
 <u>Electives (Choose 6 credit hours)</u>		
<u>Upper Level Elective in Any Area of Study 1</u>		<u>3</u>
<u>Upper Level Elective in Any Area of Study 2</u>		<u>3</u>
Total Hours		120
Course List		