

California State University, Long Beach
General Education Action Request
Instructions: Complete and submit all pages

I. Catalog Description

1. Course number: DANC 442
2. Title: Dance and Social Identity in the United States
3. Units: 3
4. Prerequisites: Completion of GE Foundation requirements. Students must have scored 11 or higher on the GEAR Placement Examination or completed the necessary portfolio course that is a prerequisite for a GEAR Writing Intensive Capstone.
5. Responsible faculty: Dr. Colleen Dunagan (other dance faculty as needed)
6. Date prepared/revised: 10/15/12

II. Catalog Description

List current full catalog description, listing prerequisites if any. Catalog description should match the exact language submitted to Curriculog. ALL changes to the catalog description requested by GEGC should be input directly into Curriculog. Please consult the current GE Policy for prerequisite requirements for specific GE (Sub)Areas.

Prerequisites: Completion of GE Foundation requirements. Students must have scored 11 or higher on the GEAR Placement Examination or completed the necessary portfolio course that is a prerequisite for a GEAR Writing Intensive Capstone.

Development of dance in the American context with an emphasis on its socio-cultural influences and concert forms.

In order to use Dance 442 to fulfill the Writing Intensive Capstone requirement students must earn a C or better in this course.

Letter grade only (A-F). (2 hours lecture, 2 hours studio)

III. Course Level and Type:

Lower Division

Foundation

Subareas

A1, A2, A3, B4

Explorations

Subareas

B1, B2, B3, C1, C2,

D1, D2, D3, E

Upper Division

If requesting certification for [B-UD](#), [C-UD](#) or [D-UD](#), please note specific GE requirements apply, as per the current GE Policy, and should be covered in the sections below.

IV. GE Areas

Check “Add” if new to category; “Delete” if removing from category; “Continue” if PREVIOUSLY APPROVED BY GEGC, and there are no substantial changes.

Add	Delete	Continue	Area A:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Oral Communication (A1)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Written Communication (A2)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Critical Thinking (A3)
			Area B:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Physical Sciences (B1)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Life Sciences (B2)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Laboratory Experience (B3)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Mathematics/Quant. Reasoning (B4)
			Area C:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Arts (C1)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Humanities (C2)
			Area D:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	U.S. History (D1)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Const. & American Ideals (D2)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Social Sciences & Citizenship (D3)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Area E:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Lifelong Learning & Self-Dev. (E)

V. GE Justification

This section should include a justification of why this specific course – and not the topic in general, or the discipline – meet the requested GE Area(s). Refer directly to GE policy and describe clearly the ways that the course applies and fits in each (Sub-)Area being requested.

For courses that have previously been approved for other GE categories/(Sub-)Areas, please also include the justification for those categories/(Sub-)Areas as well.

While many dance majors have encountered elements of dance history in previous dance courses or at the community college level, they have rarely been introduced to ways of looking at dance history that ground discussions of dance in more than a chronological accounting of choreographers, dance works, dates, and places. There is a decided need to provide students with deeper insight into dance's role and place within America culture. This course engages students in an investigation of how the traditions of Western concert and social dances intersect with socio-cultural, economic, ethnic, and political issues of identity within the U.S. context. In doing so, the course examines dance in relation to region, religion, gender, sexuality, immigration, nationalism, slavery, and colonialism. Through the lens of dance, the course covers historical shifts from the 1800s to the early 2000s with attention to non-Western and/or non-European influences.

The course emphasizes the inherent interdisciplinarity of dance studies as a field by introducing students to primary (dances and dance practices) and secondary (theory, history, criticism) texts and by looking at dance through the methodological lenses of social and cultural theories arising out of various disciplinary approaches. The instructor will introduce theoretical approaches from two or more of the following: literary studies, cultural studies and Marxism, philosophy/critical theory, American studies, gender and sexuality studies, and critical race studies. Entrance into these varied approaches will be achieved through the course texts and discussion of the strategies employed by the authors in their analysis of dance.

The course looks at the American concert dance canon (ballet and modern) in relation to developments in ballroom and jazz dance to illustrate how ethnic diversity has informed the development of each. The course will focus on how markers of social identity such as class, gender, sexuality, race, and ethnicity have shaped and continue to shape dance in America, and will demonstrate the important influences and contributions of ethnic minorities in the field by looking closely at the contributions of African-Americans and at least one other ethnic minority group from the following: Native Americans, Chicano/Latino American, Pacific Islanders, Asian Americans, and/or Middle Eastern Americans. By directing attention to two or more ethnic minority groups, the course will highlight the development of new dance genres within America and how their contributions have influenced the incorporation and shaping of the European-derived genre of ballet within the United States. In addition, the course is designed to facilitate written communication and integrative learning by placing the humanities-based theoretical perspective of dance studies into dialogue with the artistic-based tools of dance composition, requiring students to move ideas across the borders of these two areas and to demonstrate these skills through both writing and choreography.

VI. Measurable Student Learning Outcomes

Please provide ALL Student Learning Outcomes (SLOs) for the course in this section. Denote which outcomes are dedicated to the Area(s) or Subarea(s) being requested.

- ALL SLOs for the course should be measurable. Please refer to Bloom's Taxonomy (<https://cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy/>) for a list of appropriate action verbs;
- Foundation courses: at least two-thirds of the SLOs, assignments, assessments, evaluative criteria, and final course grade dedicated to the Area or Subarea being requested;
- Exploration courses: at least one-third of the SLOs, assignments, assessments, evaluative criteria, and final course grade dedicated to the Area or Subarea being requested;
- Upper Division (UD) courses: at least one-third of the SLOs, assignments, assessments, evaluative criteria, and final course grade dedicated to the Area or Subarea being requested.

1. Analyze and interpret the diversity of American dance practices by integrating knowledge and methodologies from multiple disciplines, including relevant cultural and historical knowledge of the specific ethnic groups.

[Includes **UD C**: Demonstrate how methods, theories, paradigms, concepts, etc. from the arts and humanities can inform problem solving in society. (apply).

UD D: Employ historical analysis sensitive to context, traditional categories and narratives in the social sciences in order to recognize differences in interpretation. (evaluate)

2. Analyze dance practices in terms of structure and content and interpret how these elements intersect with the construction and maintenance of social identity in regards to race, ethnicity, class, gender, religion, and sexuality.

[Includes **UD D**: Formulate conclusions by combining examples, facts, or theories from more than one field of study/perspective in the social sciences (create)

UD C: Examine the interdisciplinary relationship among the humanities and fine arts, social and behavioral sciences, and natural sciences in response to societal challenges. (analyze)]

3. Demonstrate the ability to communicate in clear prose analyses of dance practices studied, conduct research and incorporate sources into analysis, and use appropriate citation systems.

[Includes: **UD C**: Write organized analytical responses communicating their understanding of ideas, cultural practices, literary texts, languages or works of art. (create)

UD D: Use evidence to evaluate and analyze causal arguments, major assertions and assumptions in history or in the social sciences. (evaluate)]

4. Demonstrate the ability to apply concepts and knowledge of dance history to the practice of concert dance composition.

[Includes: **UD C**: Draw on existing competencies in innovative and/or imaginative ways to define a problem or intent, identify and implement strategies, and assess outcomes. (remember)

UD D: Apply socially responsive knowledge and skills to contemporary issues confronting local or global communities in a variety of cultural contexts in order to develop policies for social change. (apply)]

VII. Course Assessment of GE SLOs

For *each* assignment, please include: the title of the assignment; a short description of the assignment; the GE SLOs assessed by the assignment; and the percentage of the final grade covered by the assignment.

Assignments and their weight must comply with current university policy on assignments.

Departments may highlight, from the list, selected materials that must be used in the class, including those that justify the class' GE Area(s).

Please add or remove rows in the table as needed.

Title of Assignment	Short Description	GE SLO(s) covered	% of final grade
Reading Responses	Prompt-driven choreographic and written responses to reading	3-4	10%

Applying Concepts Paper w/revisions (6-8 pages)	Thesis-driven essay applying choreographic analysis	2-4	20%
Article(s) Summary & Analysis (2-3 pages)	Analysis and Summary of scholarly source	1, 3	10%
Choreography and Identity Paper w/revisions (6-8 pages)	Thesis-driven essay integrating history, critical theory, and choreographic analysis	1-3	20%
Choreographic Appropriations paper w/revisions (4-6 pages)	Group project proposal: making a dance addressing race, gender, and/or sexuality	2, 4	20%
“Uncreative” Choreography and Prospectus (3 pages)	Creating the dance addressing race, gender, and/or sexuality	2, 4	20%

VIII. Outline of Subject Matter by week

Include a suggested week-by-week course schedule, indicating where the class will be covering the GE (Sub)Areas associated with the class. *Do not aggregate weeks, or offer a list of possible topics without a weekly schedule; instead, list topics week-by-week.* Departments may add a disclaimer as to which topics are mandatory within the class, especially concerning those covering the GE Areas associated with the class.

This is a broad outline of topics to be covered. Subject matter and sequence of topics may vary by instructor. At this time, no consensus exists regarding dance practices and cultural influences to be discussed, or the required course texts; however, the current instructors (2) for the course would probably construct an outline much like the one shown here, though specific content discussed might vary.

Week #	Topic(s) covered	GE SLO(s) covered
1	Review syllabus, Identity, “Creating a bibliography”, Assembling your Reader	
2	Plagiarism and Copyright introduction; Beyoncé v. de Keersmaker; In-class essay prompt Paper I; Summarizing an argument (paraphrasing)	1-3
3	Dance and Authenticity: Delsarte and indigenous forms in the U.S.: <i>People Have Never Stopped Dancing</i> Ch. 2; choreographic study; Final Draft Paper I due	1-4
4	Early modern dance practitioners, Gender, and the appropriation of Eastern culture; Paper I feedback on writing with in-class revision practice	1-3
5	Slavery, Copyright, Minstrelsy and the Influence of West African Cultures; “Martha Graham’s <i>American Document</i> ”; working with sources; 1 st Draft Paper II assigned	1-3
6	Tap, Early Jazz, and the Blending of Europeanist and Africanist Aesthetics; Group Uncreative Choreography Practice I; reading response	1-2, 4
7	Shawn, Weidman, Horton, Nijinsky, and DV8 – Sexuality, Gender, and the Appropriation of Indigenous Cultures and the East; African Americans in Modern Dance (1920-1960) – Winfield, Guy, Dunham, Dafora, Primus, and Ailey – Post-Colonial Connections to West African and the Caribbean; reading response; Feedback on 1 st Draft Paper II	1-3
8	Broadway, Ballet, Modern, Cultural Appropriation, Nationalism, and Copyright; Balanchine, Graham, Cultural appropriation and Copyright; reading response; drafting & revising	1-3
9	Cultural Appropriation, Gender, and the Development of Concert Jazz; Dance, Politics, Nationalism, Gender, and Merce Cunningham; choreographic study; Final Draft Paper II Due	1-4
10	Postmodernism, Dance, and the Judson Church Choreographers; Issues of Multiculturalism, Restaging, and Appropriation: the place of dance in culture; choreographic study; 1 st Draft of Paper III assigned	1-4
11	Postmodernism, Interdisciplinarity, and Identity in Contemporary Dance; Interculturalism (Chinese-American), Interdisciplinarity, and Contemporary; reading response; Dance; Paper III workshop	1-3
13	Dance, Labor Politics, Jewish Culture, and German Influences; Writing composition – thesis, paragraphing, and structure; Feedback 1 st Draft Paper III	1-3
14	Uncreative Choreography: Appropriation & Identity; Putting theory in action: Choreographing History; 1 st draft of group creative project proposal due	2-4
15	Uncreative Choreographies – work time and discussion; editing and final revisions – grammar, syntax, and structure – group project proposal	2-4

IX. Bibliography (related to GE content of the course)

Paste a current bibliography of references *concerning the GE Area(s) associated with the class*. Show books, articles, films etc. that may be used by professors preparing the course and students taking the course. Please indicate materials that cover the current and requested GE categories (for example, statistical textbooks for Mathematics/Quantitative Reasoning).

Dance Histories in the Context of U.S. Socio-cultural Identities and Histories

- Banes, Sally. *Dancing Women: Female Bodies on Stage*. New York: Routledge, 1998.
- Benston, Kimberly. *Performing Blackness: Enactments of African American Modernism*. New York: Routledge, 2000.
- Brown, Charlotte. *Babylon Girls: black women performers and the shaping of the modern*. Durham, N.C.: Duke University Press, 2008.
- Chasteen, John Charles. *National Rhythms, African Roots: The Deep History of Latin American Popular Dance*. Albuquerque: University of New Mexico Press, 2004.
- Desmond, Jane, ed. *Dancing Desires: Choreographing Sexuality on and off the Stage*. Madison: University of Wisconsin Press, 2001.
- Dils, Ann and Ann Cooper Albright, eds. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, Conn: Wesleyan University Press, 2001.
- Fisher, Jennifer and Anthony Shay, eds. *When Men Dance: Choreographing Masculinities Across Borders*. New York: Oxford University Press, 2009.
- Foulkes, Julia L. *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. Chapel Hill, NC: The University of North Carolina Press, 2002.
- Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance: Dance and other Contexts*. Westport, Conn: Praeger Publishers, 1996, 1998.
- Heth, Charlotte, ed. *Native American Dance: ceremonies and social traditions*. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution with Starwood Press, 1992.
- Hutchinson, Sydney. *From Quebradita to Duranguense: Dance in Mexican American Youth Culture*. Tucson: University of Arizona Press, 2007.
- Fisher, Jennifer and Anthony Shay, eds. *When Men Dance: Choreographing Masculinities Across Borders*. New York: Oxford University Press, 2009.
- Kant, Marion, ed. *Cambridge Companion to Ballet*. New York: Cambridge University Press, 2007.
- Kraut, Anthea. *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. New York: Oxford University Press, 2015.
- Malnig, Julie, ed. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Morris, Gay. *A Game for Dancers: performing modernism in the postwar years, 1945-1960*. Middletown, Conn: Wesleyan University Press, 2006.

Murphy, Jacqueline Shea. *The People Have Never Stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota, 2007.

Needham, Maureen, ed. *I See America Dancing: selected readings 1685-2000*. Urbana: University of Illinois Press, 2002.

Ovalle, Priscilla Pena. *Dance and the Hollywood Latina: Race, Sex, and Stardom*. Brunswick, NJ: Rutgers University Press, 2011.

Shay, Anthony. *Dancing Across Borders: the American Fascination with Exotic Dance Forms*. Jefferson, N.C.: McFarland & Co., 2008.

Tucker, Linda G. *Lockstep and Dance: images of black men in popular culture*. Jackson: University of Mississippi, 2007.

Wagner, Ann Louise. *Adversaries of Dance: From Puritans to the Present*. Urbana: University of Illinois Press, 1997.

Cultural Study and Critical Theory

Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.

Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1952.

Spivak, Gayatri Chakravorty. *Nationalism and the Imagination*. New York: Seagull Books, 2010.

Texts/Resources to Augment Writing Intensive Component of Course

California State University Long Beach: Composition at the Beach. <<http://compositionatthebeach.com/>>

Turabian, Kate. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 7th edition. Chicago: The University of Chicago Press, 2003.

White, Edward M. *Assigning, Responding, and Evaluating: A Writing Teacher's Guide*. 4th edition. Boston: Bedford/St. Martin's, 2007.

Bean, John C. *Engaging Ideas: the Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. San Francisco: Jossey-Bass Publishers, 1996.

X. Acknowledgment of the terms of GE Certification

Once a course has been approved for GE credit by the GEGC, it will be reviewed periodically by the GEEC. The standard period between reviews is five years. Courses approved for GE that have not been offered within a five-year period shall have GE status removed. Any course that undergoes substantial change requires appropriate reevaluation to remain on the list of approved courses. A request for inclusion in an additional GE Area or Subarea for a course already on the list of approved courses approved for GE requirements requires a review and evaluation of the course for all prior as well as currently requested GE Areas or Subareas by the GEGC. Except in the case of

courses that have not yet been offered, departments may be asked to provide anonymous examples of student work as evidence that course expectations are appropriate.

Agree to those terms

Do not agree to those terms (note: proposals selecting "do not agree" will NOT be eligible for GE certification)

XI. Required Signatures

By signing below, the department chair, college curriculum committee chair, and the college dean/associate dean verify that they have reviewed this action request and its supplemental materials for completeness, and attest to the appropriateness of the requested action.

Chair, Curriculum Committee, Department of _____ Date: _____ PRINT NAME: _____ SIGN NAME: _____
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Chair, Department of _____ Date: _____ PRINT NAME: _____ SIGN NAME: _____
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Chair, Curriculum Committee, College of _____ Date: _____ PRINT NAME: _____ SIGN NAME: _____

(Assoc.) Dean, College of _____ Date: _____ PRINT NAME: _____ SIGN NAME: _____

Submit Electronically

Revised 08/29/2019