

California State University, Long Beach
General Education Action Request

Instructions: Complete and submit all pages

RESET FORM

I. Course Identification

Dept. Prefix and Course Number: DANC 342 Official Course Title: Global Cultures and Dance Traditions
 Course Cross Listed: Yes No College: _____ Dept. Prefix & Course Number: _____

II. Course Coordinator

Faculty member(s) responsible for this course and this report: Dr. Colleen Dunagan; Andrew Vaca
 Phone: X57040 (Dunagan); X51097 (Vaca) Email: colleen.dunagan@csulb.edu; andrew.vaca@csulb.edu

III. Course History

Frequency of offering during past three years:
 Every semester Once a year Other (describe) _____
 Number of sections per offering 1 Number of instructors teaching the course 1

IV. Catalog Description (including prerequisites) If existing course, provide photocopy from catalog. If changes have occurred since catalog publication, attach signed Course Change Form.

Prerequisites: Completion of entire GE Foundation requirements with one or more Exploration courses completed and upper division standing. Comparison of dance practices within diverse world cultures. Letter grade only (A-F). (3 hours lecture)

V. Requested GE Categories

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	First Year Experience GE:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Written Communication (A.1)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Oral Communication (A.2)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Critical Thinking (A.3)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Mathematics/Quant. Reasoning (B.2)</u>
			Explorations:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Life Sciences (B.1.a)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Life Sciences No Lab (B.1.a.NL)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Physical Sciences (B.1.b)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Physical Sciences No Lab (B.1.b.NL)</u>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>The Arts (C.1)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Humanities: Literature (C.2.a)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Humanities: Philosophy (C.2.b)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Humanities: Foreign Lang. (C.2.c)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>U.S. History (D.1.a)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Const. & American Ideals (D.1.b)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Social Sciences & Citizenship (D.2)</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Lifelong Learning & Self-Dev. (E)</u>

Upper Division Requirements:

Add	Delete	Cont.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Category B
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Category C
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Category D

Capstones (F):

Add	Delete	Cont.	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>Interdisciplinary</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Advanced Skills</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Service Learning</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Writing Intensive</u>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Integrative Learning*</u>

*For majors only

Additional Requirements:

Add	Delete	Cont.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>Human Diversity:</u> Consider for HD Status
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>Global Issues:</u> Consider for Global Status

➤ Course may be Human Diversity or Global Issues, not both

VI. Essential GE Skills

Regardless of GE Category, each course must address GE Essential Skills. These are the GE Skills used for assessment in departmental progress reports. For more clarification on each skill, please see the description of the [Essential GE Skills](#) and their associated learning outcomes.

Level of emphasis in this course:

Using the list below, check the box indicating the extent to which each skill is addressed in this course. For the primary level of emphasis, your proposal must include a **minimum of two (2) skills, but no more than three (3) identified**. These primary skills should be reflected in your Student Learning Outcomes (SLO). Depending on the GE approval requested, some GE Essential Skills will be pre-determined for the primary level of emphasis, please consult the [Essential GE Skills](#) table for assistance. Please list any essential skills that are a secondary level of emphasis (these skills are addressed in the course, but are not the primary emphasis). Secondary skills do not have to be reflected in your SLOs. **Please leave blank any skills that are not a primary or secondary emphasis.** Please keep in mind that the ratings below determine the assessment in your departmental annual report on assessment and program self-study.

<u>Primary</u>	<u>Secondary</u>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Written Communication
<input type="checkbox"/>	<input type="checkbox"/>	Oral Communication
<input type="checkbox"/>	<input type="checkbox"/>	Critical Thinking
<input type="checkbox"/>	<input type="checkbox"/>	Quantitative Reasoning
<input type="checkbox"/>	<input type="checkbox"/>	Information Literacy
<input type="checkbox"/>	<input type="checkbox"/>	Teamwork
<input type="checkbox"/>	<input type="checkbox"/>	Inquiry and Analysis
<input type="checkbox"/>	<input type="checkbox"/>	Intercultural Knowledge
<input type="checkbox"/>	<input type="checkbox"/>	Ethical Reasoning
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Creativity and Discovery
<input type="checkbox"/>	<input type="checkbox"/>	Foundation & Skills for Lifelong Learning
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Interdisciplinary Learning
<input type="checkbox"/>	<input type="checkbox"/>	Social Responsibility and Civic Engagement
<input type="checkbox"/>	<input type="checkbox"/>	Problem Solving
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Global Learning

VII. All General Education Action Request (GEAR) forms must include the Standard Course Outline.

VIII. Department and College Review of GE Courses

The GEGC recommends that Department and College Curriculum Committees review proposed GE courses in the context of the Department's and College's GE Course Inventory. New GE courses should fill a demonstrated curricular need, be viable and sustainable, as well as meet the GE Essential Skills and Student Learning Outcomes. Courses not meeting these expectations should be reconsidered.

IX. 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, Department of <u>Dance</u>	Date: <u>4.24.18</u>
PRINT NAME: <u>Andrew Vaca</u>	SIGN NAME: <u>Andrew Vaca</u>

Chair, Curriculum Committee: College of <u>The Arts</u>	Date: <u>4.24.18</u>
PRINT NAME: <u>Andrea Caban</u>	SIGN NAME: <u>Andrea Caban</u>

(Assoc.) Dean, College of <u>The Arts</u>	Date: <u>4.24.18</u>
PRINT NAME: <u>Margaret Black</u>	SIGN NAME: <u>Margaret Black</u>

Submit Electronically

Department of Dance
Dance 342: Global Cultures and Dance Traditions

Standard Course Outline

I. General Information

- a. Course Number: Dance 342
- b. Title: Global Cultures and Dance Traditions
- c. Units: 3
- d. Prerequisites: Completion of GE Foundation requirements
- e. Responsible Faculty: Dr. Colleen Dunagan (other dance faculty as needed)
- f. SCO Prepared by: Dr. Colleen Dunagan and Andrew Vaca
- g. Date Prepared: 4/18/18

II. Catalogue Description

Prerequisites: Completion of GE Foundation requirements with one or more Exploration courses completed and upper division standing. Comparison of dance practices within diverse world cultures. Letter grade only (A-F). (3 hours lecture)

III. Curriculum Justification:

Dance 342 is an upper-division course in dance studies that takes an aesthetic and humanities-based approach to the study of dance as a cultural practice. The course will be taught as an Interdisciplinary Capstone, upper division Arts, and Global Issues course. Given this mix of GE categories, the course curriculum should develop the following GE skills: interdisciplinary learning, written communication, creativity and discovery, and global learning. While GE courses are asked to limit course learning objectives to three GE skills, this course weaves these learning objectives together by designing course content to speak to a range of assessments and works to help students to integrate different learning modalities and disciplinary methods.

Many dance majors and other students have encountered survey courses that teach global dance cultures along a chronological timeline that traces “developments” from aboriginal dance to African dance to the Greeks and Romans to dances of Asia and up to the development of ballet in Europe. These courses often implicitly, if not overtly, construct this history as an evolution of dance practices that moves from the primitive to the civilized and often places the dances of non-Western cultures as stepping stones on the path to Western ballet and modern dance. Rather than echo this evolutionary timeline, this course looks comparatively at dance as a global cultural practice, engaging students in an investigation of the similarities and differences among various cultural dance practices around the globe.

This course will approach the study of dance from the perspective of diversity, asking students to engage with global cultures through the aesthetic lens of dance and grounding their exploration of global cultures within a physical practice. In addition, this 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 a mix of methodological lenses. For example, the instructor will introduce students to theoretical approaches to dance that are drawn from dance studies and two or more other disciplines, such as ethnography, cultural studies, gender studies, postcolonial theory, globalization, and race and ethnic 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 practices. This examination of the author's writing and methodological strategies provides an entranceway into discussions of writing with particular attention to the context and purpose for writing as well as disciplinary conventions, sources, and evidence.

Each time the course is taught lectures/discussions will focus on Europe (examining the history of ballet and its development into a concert dance form) and two to four additional world cultures and their dance practices, exploring dance within these cultures in its various forms/genres in order to better understand the role of dance within each culture. As a result, the course will look at dance within ritual, recreational, social, and concert contexts within the cultures addressed. For example, the course might look at dance in India (examining Bharata Natyam, Kathak, and Kathakali), France (examining early court dances and ballet), and Brazil (examining Capoeira, Candomble, and Samba). Course lectures and subject matter will culminate in a comparison of these forms and their relationship to dance in the United States.

Global Issues

Goal: 1) To foster the ability to interpret cultural diversity from both the perspective of one's own and others' world views; 2) to engage in critical questioning of power relations both within and between global cultures; 3) to articulate how global, socioeconomic systems (U.S. and other cultures) intersect and the ethical ramifications of these connections; and 4) to engage in an extended comparison of dance practices by taking risks and acquiring dance competencies among at least three world regions and/or nations outside of the United States.

Developed By: This course will ask students to apply critical thinking as they read about, write about, and view dance practices from a range of cultures. Students will explore issues of ethnic identity, particularly in relationship to dance and movement, but will also be asked to learn, through course readings and lectures, and apply theoretical understandings of colonialism, globalization, post-coloniality, gender, race, political economy, and ethics. Students will be asked to assess dance practices from a range of cultural and ethnic groups in order to gain a deeper understanding of the diversity of global cultures and to foster an atmosphere of open inquiry as they encounter cultures foreign to their own and discover not only differences but similarities among them.

Capstone: Interdisciplinary

Goal: To engage students in actively integrating the knowledge and methodologies of two or more disciplines to achieve an advanced analysis and understanding of the significance of dance phenomenon within diverse global cultures.

Developed By: Students will synthesize approaches from academic disciplines such as ethnic studies, ethnography, history, and dance studies, among others depending upon the focus and expertise of the instructor. Since students at the undergraduate level often lack the background necessary to understand an array of global cultures and/or global dance practices, instructors will provide additional background about the theoretical, social, cultural, artistic, and historical context for understanding the various dance practices discussed in class. Students will engage with dance practices in a multidisciplinary manner by researching and analyzing them using methods drawn from various schools or disciplines, such as history, ethnography, postcolonial theory, gender studies, political theory, and dance studies. In doing so, students will be asked to use critical thinking in order to evaluate the relationship between dance and its social context. In addition, students will conduct their own ethnographic study of a dance practice and culture foreign to them, applying skills learned in the classroom to a lived experience.

Upper Division Category C1: The Arts

Goal: To engage students in synthesizing ideas in an original way, using divergent thinking and risk taking to cultivate intellect, imagination, and sensitivity through reflection (which calls on students to respond both subjectively and objectively to new experiences and information). Studying dance forms from Western and non-Western cultures, the course engages students in understanding relationships between the creative arts and the humanities, as well as how skills developed in those areas inform the formation of self.

Developed By: Students will synthesize approaches from academic disciplines such as ethnic studies, ethnography, history, and dance technique and composition, among others depending upon the focus and expertise of the instructor. Since students at the undergraduate level often lack the background necessary to understand an array of global cultures and/or global dance practices, instructors will provide additional background about the theoretical, social, cultural, artistic, and historical context for understanding the various dance practices discussed in class. Students will be asked to use critical thinking in order to evaluate the relationship between dance practices and their cultural contexts. In addition, students will conduct their own ethnographic study of a dance practice and culture foreign to them, applying skills learned in the classroom to a lived experience; course assignments ask them to reflect on their lived experience, knowledge gained through the physical practice of the form, *and* to research the dance they study, so that they conduct an objective analysis informed by subjective experience.

IV. Measurable Student Learning Outcomes, Evaluation Instruments, and Instructional Strategies for Skill Development

The following content-based, skill-based, and essential GE skills student learning outcomes will appear on all course syllabi:

1. Interpret/analyze and describe how dance practices intersect with social, political, economic, and religious elements of diverse cultures (US/Europe and 2-3 others) by integrating knowledge and methodologies from multiple disciplines (interdisciplinary learning, global learning).

2. Acquire competencies in diverse dance practices and through physical learning connecting and synthesizing culturally-specific aesthetic values, structure, and content (creativity and discovery, global learning).
3. Demonstrate the ability to gather information, organize, and present information using both print and digital technologies and sources (written communication).
4. Demonstrate the ability to communicate in clear, articulate prose a comparative analysis of global dance practices (written communication).

Student Performance Benchmarks, Evaluation Instruments, and Instructional Strategies for Skill Development for each outcomes include the following:

1. Interpret/analyze and describe how dance practices intersect with social, political, economic, and religious elements of diverse cultures (US/Europe and 2-3 others) by integrating knowledge and methodologies from multiple disciplines (interdisciplinary learning, global learning).
 - a. Measurable Benchmark: Students will define, discuss, and accurately apply theoretical models and methodological approaches of multiple disciplines in their discussion of dance practices, and they will develop global self-awareness and demonstrate an understanding of global systems and cultural diversity.
 - b. Evaluation Instruments: Students will conduct ethnographic observation, engage in physical practice and write summaries/analyses of dance practices and textual materials. Students will engage in cultural research about a dance practice and complete a final project that includes a written component, a presentation, and a physical demonstration.
 - c. Strategies for Skill Development: The instructor will provide readings and lectures on appropriate disciplinary methods and theories to be used in the analysis of global dance practices; lead in-class discussions of texts and visual examples of dances; will model ways of critical thinking that employ these methods and theories; and will assign a final project that includes a writing component and requires them to draw on two or more disciplines.
2. Acquire competencies in diverse dance practices and through physical learning connecting and synthesizing culturally-specific aesthetic values, structure, and content (creativity and discovery, global learning).
 - a. Measurable Benchmark: Students will be able to identify, name, and assess the choreographic structures and movement vocabularies employed in the dance practices discussed in class and be able to articulate the relationship between those compositional elements and the larger socio-cultural context.
 - b. Evaluation Instruments: In-class discussions, in-class writing that asks them to perform a visual analysis of a specific work in relation to its socio-cultural context; ethnographic observations; engaging in physical practice of global dance practices.
 - c. Strategies for Skill Development: The instructor will provide readings and lectures on methods of dance analysis and tools for assessing the relationship between dance forms and their larger socio-cultural milieu. Students will

undertake an ethnographic project by studying a dance form on their own. The instructor will model critical thinking and ways of applying interdisciplinary thinking to dance practices. The instructor will assign research assignments and small group discussions to facilitate development of analysis and synthesis skills.

3. Demonstrate the ability to gather information, organize, and present information using both print and digital technologies and sources (written communication).
 - a. Measurable Benchmark: Students will be able to locate relevant information in both scholarly and popular print and digital sources using the University library and other online databases, and they will be able to create digital presentations or other visual forms that synthesize and clearly present their findings.
 - b. Evaluation Instruments: Ethnographic observations, small process-focused research assignments that require use of the library and/or internet, and a final project that requires students to gather, organize, and present information from various sources and disciplinary backgrounds.
 - c. Strategies for Skill Development: The instructor will provide some discussion and lectures on tools for conducting ethnographic research, tools and strategies for research using the library and internet, and possible models for the presentation of information. The course will use Beachboard to facilitate some of this work, including some basic instruction in how to use the tools available.

4. Demonstrate the ability to communicate in clear, articulate prose a comparative analysis of global dance practices (written communication).
 - a. Measurable Benchmark: Students will demonstrate the ability to write in clear prose, employing the conventions of standard written English, and the appropriate rhetorical strategies and compositional form to support a comparative analysis.
 - b. Evaluation Instruments: In-class written analysis of visual representations of dance practices; written summaries and syntheses of course readings and concepts from those readings; and a written component required in the final project that articulates the comparative analysis at work within the project.
 - c. Strategies for Skill Development: Instructor will present small lectures on compositional strategies, include peer discussions about draft materials, provide feedback on early smaller in-class writing assignments and reading summaries, and provide clear grading rubrics for written assignments.

V. **Outline of Subject Matter:**

The following is an example of syllabus course schedule from 2016 that demonstrates the goals for course structure and assessments. Subject matter and sequence of topics may vary by instructor. At this time, no consensus exists regarding dance practices and cultures to be discussed or required course texts; however, the current instructors (2) for the course would

construct an outline much like the one shown here, though specific countries discussed might vary.

Module One

- 8/22 **Introduction to the course:** review syllabus and discuss course assignments and textbooks
Discussion and Movement Game
Assignment: Survey of Your Movement Practices – bring the handout to class on Wed. Aug. 24
- 8/24 Identity and Movement Practices
DUE: Survey of Your Movement Practices
Reading Due: “Five Premises for a Culturally Sensitive Approach to Dance” – Deidre Sklar

Module Two

- 8/29 Forming Ethnographic Project Groups
Assignment: Semester-Long Ethnographic Project: Prospectus & Bibliography – **DUE 9/7**
- 8/31 Dance and Culture
Reading: “Dance, Gender and Culture” – Ted Polhemus

Module Three

- 9/5 **Labor Day – Holiday – Campus Closed – NO CLASS**
- 9/7 Ethnographic Methodologies and Ethics
Reading: “The Mystique of Fieldwork” – Adrienne Kaeppler
DUE: Prospectus & Bibliography for Ethnographic Project

Module Four

- 9/12 Feedback on Prospectus and Group work
Reading: “Dancing in the Field: Notes from Memory” – Sally Ann Ness
Discussion: Models for analyzing and reporting on your field experience
Assignment: Self-reflexive Analysis of Participant-Observation – **DUE 11/9**
- 9/14 Movement Observation
Reading: Chapter 9 “Basic Parameters of Movement” and Chapter 10 “Observation in Practice: process and structure” - Carol-Lynne Moore and Kaoru Yamamoto

Module Five

- 9/19 Ballet Bodies: Gender and European Dance
Reading: “Sense, Meaning, and Perception in Three Dance Cultures” – Cynthia Jean Cohen Bull
- 9/21 **Assignment:** Movement Observation (group work)
Physical Activity: dance class (tentative)

Module Six

- 9/26 Ballet, Imperialism, and Globalization
Reading: “From *Swan Lake* to *Red Girl's Regiment*: ballet's sinicisation” - Zheng Yangwen
- 9/28 Culturally Constructed Bodies
Reading: “Don't leave me, Celia!: Salsera homosociality and pan-Latina corporealities” – Cindy Garcia

Module Seven

- 10/3 Culturally Constructed Bodies

Reading: “Qualities of Memory: Two Dances of the Tortugas Fiesta, New Mexico” - Deidre Sklar

10/5 Dance, Diaspora and Religion

Reading: Chapter 2 “Body Knowledge at the Crossroads” - Yvonne Daniel

Module Eight

10/10 Negotiations of Race, Class, and Gender in Brazilian Samba

Reading: “Authenticity, Uplift, and Cultural Value in Bahian Samba *Junino*” - Danielle Robinson and Jeff Packman

10/12 Midterm Exam Review Session

Module Nine

10/17 **Midterm Exam**

10/19 African Diaspora in Brazil – Capoeira

Reading: Chapter 3 - “Capoeira in Salvador” - J. Lowell Lewis

Module Ten

10/24 Comparative Analysis of Movement Forms

Physical Activity: Movement Experience - Brazilian dance forms

Assignment: Comparative Movement Analysis – DUE 11/7

10/26 Indian Classical Dance: Bharatanatyam, Kathakali and Kathak

Reading: “Dancing through History and Ethnography: Indian Classical Dance and the Performance of the Past” - Janet O’Shea AND “Glossary” from *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora* - Ketu H. Katrak

Module Eleven

10/31 Comparative Analysis of Movement Forms

Physical Activity: Movement Experience – Bharatanatyam

Assignment: Comparative Movement Analysis – DUE 11/7

11/2 Comparative Analysis of Movement Forms – Group Work Day

Module Twelve

11/7 Ethnographic Project Group Work Day

DUE: Comparative Movement Analysis

11/9 Ethnographic Project Group Work Day – Determine & Assign Research Topics

DUE: Self-reflexive Analysis of Participant-Observation

Assignment: Research (i.e. reading) for group presentation (due 11/14 and 11/16)

Friday – November 11 – Veterans Day – Holiday - Campus Closed – NO CLASSES

Module Thirteen

11/14 Ethnographic Project Group Work Day

DUE: Research (i.e. reading) for project presentation

11/16 Ethnographic Project Group Work Day

DUE: Research (i.e. reading) for project presentation

Thanksgiving Week 11/21 – 11/25 – NO CLASSES

Module Fourteen

11/28 Group Work Day

Discussion of Final Exam – Speed Dance “Dating”

DUE: Rough draft of Ethnographic Project Presentation (submitted to Dropbox by 8pm)

11/30 Ethnographic Project Presentations

DUE: Ethnographic Project Presentation (w/tech-based component)

Module Fifteen

12/5 Ethnographic Project Presentations

DUE: Ethnographic Project Presentation (w/tech-based component)

12/7 Ethnographic Project Presentations

DUE: Ethnographic Project Presentation (w/tech-based component)

FINAL EXAM PERIOD

12/16 Friday, 8:00 AM to 10:00 AM Final Exam - meet in studio for Speed Dance “Dating” Final

Due: (Turnitin.com via Beachboard & hard copy)

VI. Methods of Instruction:

Student-driven discussions in combination with instructor lectures and screenings of visual materials will form the foundation of instruction for the course. Small group activities will be used to facilitate skill development in reading across disciplines, mastery of concepts/theories, and movement analysis. Lectures will provide historical background and facilitate clarity with discipline specific methodologies and theoretical perspectives. The instructor will devote some class time to developing appropriate tools for the ethnographic observation and research. Class time will also include some instruction in written communication and technology skills.

VII. Extent and Nature of Technology Use:

Specific uses of technology will vary by instructor but may include the use of Beachboard (Desire2Learn), library databases, the Internet, audiovisual materials (dance practices and possibly film), and digital presentations. Students will be expected to engage with Beachboard, the library database, the Internet, and possibly other forms of technology, such as digital presentations, audio/interviews, blogs, and/or video.

VIII. Information on Textbooks/Readings:

The textbooks selected will vary year to year depending on the instructor and the global dance practices he/she decides to focus on in the course in a given semester. Currently, the course uses a reader culled from texts that report on research conducted using an ethnographic model and texts addressing systems for movement analysis. The following are examples of appropriate texts:

1. Buckland, Teresa J., ed. *Dance in the Field: theories, methods, and issues in dance ethnography*. New York: St. Martin's Press, 1999.
2. Kant, Marion, ed. *Cambridge Companion to Ballet*. New York: Cambridge University Press, 2007.

3. Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995.

IX. Instructional Policies Requirements:

Instructors may specify their own policies with regard to plagiarism, withdrawal, absences, etc., as long as the policies are consistent with the University policies published in the CSULB Catalog. It is expected that every course will follow University policies on Attendance (PS 17-17), Course Syllabi (PS 11-07), Final Course Grades, Grading Procedures, and Final Assessments (PS 12-03), and Withdrawals (PS 02-02 rev).

All sections of the course will have a syllabus that includes the information required by the syllabus policy adopted by the Academic Senate. Instructors will include information on how students may make up work for excused absences. When class participation is a required part of the course, syllabi will include information on how participation is assessed. When improvement in oral communication is an objective of the course, syllabi will include a rubric for how oral communication is to be evaluated.

X. Distance Learning/ Hybrid Courses:

This course is not being designated as a distance learning and/or hybrid course at this time.

XI. Bibliography: This list is by no means exhaustive, rather it is a sampling of resources.

- Austerlitz, Paul. *Merengue: Dominican Music and Dominican Identity*. Philadelphia: Temple University Press, 1997.
- Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.
- Brooks, Lynn Matluck, ed. *Women's Work: Making Dance in Europe before 1800*. Madison: The University of Wisconsin Press, 2007.
- Castaldi, Francesca. *Choreographies of African Identities: Negritude, Dance, and the National Ballet of Senegal*. Urbana: University of Illinois Press, 2006.
- Chakravorty, Pallabi. *Dance Matters: Performing India on Local and Global Stages*. London: Routledge, 2010.
- Cohen, Selma Jeanne, ed. *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. Princeton, NJ: Princeton Book Company, 1974.
- Daniel, Yvonne. *Rumba: Dance and Social Change in Contemporary Cuba*. Bloomington: Indiana University Press, 1995.
- ...*Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomble*. Urbana: University of Illinois Press, 2005.
- Dils, Ann and Ann Cooper Albright, eds. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, Conn: Wesleyan University Press, 2001.
- Drewal, Margaret. *Yoruba Ritual: Performers, Play, Agency*. Bloomington: Indiana University Press, 1992.
- Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1952.
- Foster, Susan. *Worlding Dance*. London: Palgrave Macmillan, 2009.
- ... *Choreography & Narrative: Ballet's Staging of Narrative and Desire*. Bloomington: Indiana University Press, 1996.

- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books, 1973.
- Katrak, Ketu H. *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora*. London: Palgrave Macmillan, 2011.
- Needham, Maureen, ed. *I See America Dancing: selected readings 1685-2000*. Urbana: University of Illinois Press, 2002.
- Ohno, Kazuo and Yoshito Ohno. *Kazuo Ohno's World: from without & within*. Middletown, Conn.: Wesleyan University Press, 1999.
- O'Shea, Janet. *At Home in the World: Bharata Natyam on the Global Stage*. Middletown, Conn.: Wesleyan University Press, 2007.
- Reed, Susan. *Dance and the Nation: Performance, Ritual, and Politics in Sri Lanka*. Madison: The University of Wisconsin Press, 2010.
- Said, Edward. *Orientalism*. New York: Random House Inc., 1979.
- Savigliano, Marta. *Tango and the Political Economy of Passion*. Boulder, Co: Westview Press, 1995.
- Schwartz, Susan. *Rasa: Performing the Divine in India*. New York: Columbia University Press, 2004.
- Soneji, Davesh, ed. *Bharatanatyam: a reader*. New Delhi, India: Oxford University Press, 2010.
- ... *Unfinished Gestures: Devadasis, Memory, and Modernity in South India*. Chicago: University of Chicago Press, 2012.
- Spivak, Gayatri Chakravorty. *An Aesthetic Education in the Era of Globalization*. Boston: Harvard University Press, 2012.
- ... *Nationalism and the Imagination*. New York: Seagull Books, 2010.

XII. Student-level Assessment:

The exact set of course assignments will vary depending on the instructor. University policy requires that no single evaluation of student achievement may count for more than one-third of final grade. Appropriate assignments and percentages may include the following:

Grading:

Before Class Reading-Based Quizzes (Individual, SLO 1)	5%
Participation and In-class Assignments (Individual, SLO 1-4)	10%
Project Prospectus & Bibliography (Group, SLO 1, 4)	5%
Midterm Exam (Individual, SLO 1, 4)	15%
Self-reflexive Analysis of Participant-Observation (Individual, SLO 2, 4)	20%
Comparative Movement Analysis (Group, SLO 1-2, 4)	10%
Ethnographic Project Presentation (w/tech-based component) (Group, SLO 1-3)	20%
Final Exam – Speed Dance “Dating” (Individual, SLO 2-3)	15%
Total	100%

XIII. Course-level Assessment Plan

Assessment work for this GE course will be conducted throughout the (usually five-year) cycle prior to its recertification due date. The Department of Dance has chosen the Single-course Track option for recertification (see S.A.G.E. Track Selection Form, attached).

The Essential GE Skills to be assessed for this course:

- Interdisciplinary Learning
- Creativity and Discovery
- Global Learning
- Written Communication

Student Performance Benchmarks

- **Interdisciplinary Learning and Global Learning:** Interpret/analyze and describe how dance practices intersect with social, political, economic, and religious elements of diverse cultures (US/Europe and 2-3 others) by integrating knowledge and methodologies from multiple disciplines.
- **Creativity and Discovery:** Students will be able to identify, name, and assess the choreographic structures and movement vocabularies employed in the dance practices discussed in class and be able to articulate the relationship between those compositional elements and the larger socio-cultural context.
- **Written Communication:** Demonstrate the ability to gather information, organize, and present information using both print and digital technologies and sources.
- **Demonstrate the ability to communicate in clear, articulate prose a comparative analysis of global dance practices (written communication).**

Student performance of these benchmarks will be assessed through a random gathering of student work in specific course assignments. The Department of Dance will create and utilize rubrics to be developed in conjunction with GEGC rubrics to appropriately assess the learning of the Essential GE Skills, in relation to the instructor's specific assignments for skill development in these areas.

XIV. Consistency of SCO Standards Across Sections:

This course is not currently offered as a multi-section course. If the Department were to offer multiple sections, consistency would be monitored through the Department Curriculum Committee and the course coordinator will review the SCO and offer advice and/or materials to each faculty member new to teaching the course. All future syllabi will conform to the SCO. The course coordinator may offer or require regular review of instructors' course materials as well as anonymous samples of student work.

XV. Additional Resources for Development of Syllabus:

All syllabi will conform to University policy on required content for syllabi and will conform to the SCO.