

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 GWAR Placement Examination or completed the necessary portfolio course that is a prerequisite for a GWAR 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 GWAR Placement Examination or completed the necessary portfolio course that is a prerequisite for a GWAR Writing Intensive Capstone.

Development of dance in the American context with an emphasis on its 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 (AF). (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 [BJD](#), [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.

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

Applying Concepts Paper w/revisions (68 pages)	Thesisdriven essay applying choreographic analysis	2-4	20%
Article(s) Summary & Analysis (23 pages)	Analysis and Summary of scholarly source	1, 3	10%
Choreography and Identity Paper w/revisions (6-8 pages)	Thesisdriven essay integrating history, critical theory, and choreographic analysis	1-3	20%
Choreographic Appropriations paper w/revisions (46 pages)	Group project proposal: making a dance addressing race, gender, and/or sexuality	2, 4	20%
“Uncreative” Choreography and Prospectus (3 pages)			

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 th*

Morris, Gay. A Game for Dancers: performing modernism in the postwar years, 1945-1965. 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, 1685-1885. 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: Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom. San Francisco: Jossey-Bass Publishers, 1996.

courses that have not yet been offered, departments may be asked to provide anonymous examples of student work