



DAN-100: HISTORY AND APPRECIATION OF DANCE

Also listed as: HIST-151

Effective Term

Fall 2026

BOT Approval Date

12/11/2025

Discipline

DAN - Dance

Course Number

100

Course Title

History and Appreciation of Dance

Short Title

History/Appreciation of Dance

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Additional Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) and is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course. RSI will be maintained through a variety of methods stated above in Regular substantive Interaction. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays.

Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Cross Listed Course(s)

HIST-151

C-ID (Admin Only)

CB 00

CCC000040087

Course Title

History and Appreciation of Dance

Catalog Description

This course explores the universal human activity known as dancing from a cross-cultural perspective, examining the myriad ways in which dance functions in societies. The histories, theories, techniques, and purposes of various theatrical, religious, and social dances from around the world are compared, contrasted, and interrelated. The culture-specific nature of the dancing body and its audiences are analyzed to discover the meanings carried within these dances.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0399 - Dance, Other.

**Repeatability Code**

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Dance (Masters Required)	End

GE Information**Check GE Types Requested**

AA/AS B2 - Social & Behavioral Sciences

AA/AS C - Humanities

Cal-GETC Areas**Approved Cal-GETC Area**

AREA-3A

Approved Second Cal-GETC Area

AREA-3B

Learning Objectives**Learning Objectives**

Learning Objective
1. Propose a definition of dance at the beginning and again at the end of the semester to compare how understanding has expanded to encompass a cross-cultural, socio-economic, and political perspective upon completion of the course
2. Evaluate the impact of colonization and imperialism on a dancing culture and analyze the emergent dance forms as sites of resilience and perseverance in relation to oppressive socio-economic and political factors.
3. Examine a Native American dance that survived the laws and bans enacted against Indigenous dancing bodies, and explore the significance of this embodied archive as a site of resistance, historical memory, and cultural preservation.
4. Analyze the social, political, and economic purposes, ramifications, and power of possession dancing in a culture with a focus on the transformative intent for the performer and the audience.
5. Compare, contrast, and interrelate the dances of two or more different royal courts as displays of social, political, and economic power.
6. Consider a Latin American dance form and discuss it as an example of national, minoritarian, or racialized identity.
7. Examine social dancing as a mechanism of social control in a specific culture.
8. Explore the development of couple dancing as an embodiment of social relations and gendered behavior and then trace its lineage from its roots in the European tradition to current practices.
9. Analyze one dance form that emerged out of the African Diaspora and discuss it as an example of adaptation, resistance, forced acculturation or transculturation, and/or its impact on globalization.
10. Examine the Modern Tradition in the 20th century, identifying the elements of the Africanist Aesthetic and their ubiquitous presence in contemporary works, and explore the relationship to social, economic, and political forces, including systems of oppression.

Learning Outcome Information**Course Learning Outcomes**

Learning Outcome
1. Students will demonstrate an altered and expanded understanding that encompasses a cross-cultural perspective and goes beyond ethnocentric paradigms upon completion of the course.
2. Students will reflect on their own biases, strategies, and assumptions when engaging with dance analysis and critique.

3. Students will analyze dance forms with clarity, highlighting cross-cultural perspectives and avoiding overgeneralizations or distortions.

Content

Course Lecture Content

1. Introduction
 - a. Dance is ubiquitous across world cultures and is one of the oldest forms of art
 - b. Vehicle of all dance is the human body, which is embedded in social, political, and economic institutions
 - c. Cross-cultural view of the meanings, rules, and messages encoded and embodied in dance around the world
 - i. Dance is expressive of a culture's values, aesthetics, and mores
 - ii. Reading the "language" of dance is culture-specific
 - d. Dance as theater, art, religion, community, resistance, culture, and history as shaped by economic forces, colonizing projects, society, and as a form of social control
2. Power of dance in relation to social relationships, political structures, and economic forces
 - a. Dance as an emblem of cultural, national, minoritarian, or racialized identity
 - i. Classical dances of Cambodia
 - ii. Dance forms of the Latin American Diaspora. Possibilities include:
 1. Salsa
 2. Folklorico
 3. Quebradita
 - b. Perseverance of dance - dance as cultural resilience in response to colonization, slavery, and genocide:
 - i. Polynesian dances. Possibilities include:
 1. Tahitian
 2. Hula
 3. Haka
 - ii. Native American Dance. Possibilities include:
 1. Pow wow
 2. Apache Rite of Passage
 3. Sun Dance
 4. Ghost Dance
 5. Hopi cycle of danced ceremonies
 - iii. Dance forms of the African American Diaspora. Possibilities include:
 1. Juba Dance
 2. Cake walk
 3. Ring Shout
3. Difficulty in definitions of dance, developing understandings of different perspectives
 - a. Western dance and thought distinct from the rest of the world
 - i. Divide between the sacred and secular
 - ii. Mind body divide
 - b. Most cultures interweave and interconnect dance, religion, and daily life activities
4. Dance as an expression of religious worship as indoctrinated into social and political systems
 - a. Invitation of the god(s) to enter the dancing body as a vehicle of transcendence creating social contact otherwise not possible
 - i. Trance Dances. Possibilities include:
 1. Possession dances of Kerala in Southwestern India, Sarpam Thullal
 2. Vodun of Haiti
 3. Possession dances of Yorubaland, West Africa
 - a. Egungun
 - b. Sango
 - ii. Classical dance forms

1. Hindu of East India
 - a. Bharata Natyam
 - b. Kathakali
- b. Ambivalence about the dancing body in Western culture, politics of appropriate movement, and shifting definitions of proper social relationships in dance and views of the body
 - i. Judeo-Christian world view traced to the ancient Greeks and Roman Empire
5. Royal courts dance—dance as an expression of social order and political power
 - a. Commonalities of court dancing around the world
 - i. Deliberate, dignified, measured, hierarchical, training required, failure to meet high standards = public embarrassment
 - ii. Emblems of cultural and national identity
 - iii. Maintain the status quo
 - iv. Some traditions survive the court, i.e., ballet
 - b. Asante of Ghana, West Africa
 - c. Development of court dancing in France, Renaissance to 1800's
 - d. Court Dances of Java, Indonesia
 - i. Wayang Wong
 - ii. Bedoyo
 - e. Court dance of Japan-Bugaku
6. Dance as an expression of cultural mores specific to contemporary, historical and geographical settings
 - a. Social dancing as a mechanism of social control and gender-specific behavior. Possibilities include:
 - i. Cook Islanders in South Pacific
 - ii. Moroccan Muslims
 - iii. Couple dancing
 1. European secular folk dancing in the Middle Ages
 - a. Waltz
 - i. Astaire-Rogers epitomized the perfect romantic ideal of ballroom dancing
 2. 1960's a trend away from couple dancing - individualism, improvisation, non-gendered
 3. LGBTQIA representation in traditional couple forms
 - a. Ballroom dancing
 - b. Social dancing
7. Dance and globalization; dance as cultural fusion through processes of acculturation and transculturation as a result of social proximity and cultural mingling
 - a. The ubiquity of Africanist aesthetics in U.S. dance forms
 - i. The role of the human trafficking and slavery
 - b. Dance forms which emerged out of the African diaspora into the Americas and the Caribbean
 - i. Fusions: African elements and European elements
 1. Black-faced minstrelsy
 2. Tap as a product of acculturation and social interactions. Intersections of race, ethnicity, and class
 3. Jazz as a product of acculturation and continually developing class, race and gender relations. Possibilities include:
 - a. Animal dances
 - b. Jitterbug
 - c. Charleston
 - d. Lindy hop
 4. Rock' n' Roll
 5. Candomble of Brazil as a product of transculturation and resistance to social and religious control
 - ii. Hip hop
8. Dance as a theatrical art form—drawing connections and correlations between dance forms in their contemporary, historical and geographical settings
 - a. Developments in Ballet
 - i. Romanticism
 - ii. Classicism
 - iii. Collaboration of artists-composers, choreographers, dancers, scenic designers, costume designers

1. Serge Diaghelev's Ballet Russe
 - a. Michel Fokine-revolutionary of Classical ballet
 - b. Nijinsky
- iv. George Balanchine (Georgi Balanchivadze) - would become founder of an American Ballet Company and school
- b. The Modern Tradition of the 20th c. as a result of rebellion, technological experimentation and developments, challenges to established gender roles, the introduction of acculturated movement, understanding appropriation, and dance as a business
 - i. The creation of empowered individual artists and reflection of personal tastes and aesthetics
 1. Isadora Duncan
 2. Loie Fuller
 3. Ruth St. Denis/Ted Shawn--Denishawn (appropriation)
 4. Martha Graham
 - a. Development of specific technique with emphasis upon contraction and release of the torso
 - b. Expressionistic dances
 - ii. African American and Afro-Caribbean theatrical dance
 1. Katherine Dunham
 2. Alvin Ailey
 - iii. Postmodernism-deconstructing tenants of performance
 1. Merce Cunningham
 2. Twyla Tharp
 3. Judson Dance Theater
 - iv. Understanding exclusions
 1. Who was excluded from performance platforms and the canon?
 2. How was this connected to segregation and racism in the U.S?
 3. Why are the majority of artists reflected in the canons of modern dance and jazz dance mostly white?
9. Dancing in one world
 - a. Dance reveals/records the past and reflects something about the present
 - i. Live dance exists in the here-and-now
 - b. How dances and passed on
 - i. Body as archive
 1. Taught from family member to descendent, dancer to dancer, or master to student
 2. Dance survived for millenia through embodied transmission
 - c. Video, YouTube and social media now enable millions to learn dance from screens
 - i. Electronic "global village"--what impact has this had on dance across the globe?
 - ii. Influence of non-professionals. Social market values rather than courts, academies, elites.
 - iii. What messages are now being conveyed about culture? Social mores?
 - d. Continued interest of humans the world over to dance the dances they choose

Methods of Instruction

Method

Discussion

Integration

Small group discussions will be held to discuss topics related to class. A sample topic is "choose a dance from a specific culture and discuss how and why it is used as a mechanism of social control in a given society."

DE Adaptations for MOI

Students will participate in content-related group discussions available in virtual discussion boards, and make connections between course concepts and historical or contemporary developments. Students may use course resources and audio-visual materials available in the course management system. All video and audio materials will be provided in accessible formats. Students will present their discoveries using available CMS tools, such as discussion boards or assignment submissions.

Method

Film/video Viewing and Discussion

Integration

Viewing of video related to historical development of world dance in various cultures followed by lecture and discussion on importance of cultural specific traditions and the need to break down personal/cultural paradigms to understand forms from diverse cultures.

DE Adaptations for MOI

Students will view audio-visual materials posted in the CMS or online via the MSJC library dance database, all with closed captioning and transcripts, to enhance student examination and analysis of concepts related to diverse cultural traditions to be discussed within CMS. Students may discuss their appraisals utilizing an appropriate digital format within the CMS such as a discussion forum, Wiki, or blog.

Method

Group Projects

Integration

Students will work together in small groups to research a topic related to any of the dances studied in class and will present their findings to the class. They will discuss the power and purpose of the dance in the culture where it exists and the social/political interactions and impacts.

DE Adaptations for MOI

In small groups, using the CMS group collaboration feature, students will work together to research information about related dance forms based on core concepts covered in class. Findings will be presented in a group discussion forum within the CMS where the student originators will moderate and direct an ongoing discussion.

Method

Homework

Integration

Interview a dance practitioner from an African American, Native American, or Latin American form to discover the significance of embodied expression to a personal, cultural, national, racial or minoritarian identity.

DE Adaptations for MOI

Interview a dance practitioner from an African American, Native American, or Latin American form to discover the significance of embodied expression to a personal, cultural, national, racial or minoritarian identity. Findings will be presented in an appropriate digital format within the CMS such as a discussion forum, as a paper, or as a video response.

Method

Lecture

Integration

Lecture/discussion on the impacts of colonization and imperialism on dancing cultures around the world, including Native cultures in the U.S., noting the dance forms that were lost, preserved, or emerged, and the consequences to quality of life, socio-economics and profound cultural changes.

DE Adaptations for MOI

Instructor authored lectures that explain and probe important concepts covered in this course will be posted online via the course management system (CMS). Lecture forms may include digitized texts, or a series of content pages with or without audio within the course management system, as well as instructor created or found videos with closed captioning. Students may discuss their thoughts and reactions utilizing an appropriate digital format within the CMS such as a discussion forum, Wiki, or blog. All formats will meet accessibility requirements.

Method

Live Performance Viewing

Integration

Students attend a live dance concert and write a response paper that explores what they viewed in relation to concepts learned in class. The students will be guided to look for Europeanist and Africanist Aesthetics and elements in the dancing and to trace these elements to their historical origins.

DE Adaptations for MOI

In the DE environment, students will view an instructor-approved recorded dance performance or livestream through accessible online video platforms with captions available. Response papers will be submitted and feedback will be provided using available CMS tools, such as assignment submissions. All video and audio materials will be provided in accessible formats.

Methods of Evaluation**Method**

Class Performance

Integration

Evaluations of projects which utilize performance (movement, poetry, rap) based on integration of accurate historical information, and depth of individual research pertaining to a particular artist's work EX: A dance choreographed in the style of Katherine Dunham would result from researching her background, experience as a Black artist in the US, philosophy of dance, style of movement, where her movement originates, and viewing video of her work. A dance representing her choreography should demonstrate comprehension of these elements through possible inclusion of actual Dunham technique, as perceived by the student, such as body isolations, polyrhythms, Africanist aesthetics and elements and the fusion of ballet and modern dance. There should also be a demonstrated awareness of the social impact of a Black woman running one of the first major African American modern dance companies in the US in the 1940s and the systemic obstacles than Dunham had to face.

DE Adaptations for MOE

Projects that utilize performance (movement, poetry, rap) as a means of demonstrating student understanding of a specific artist's work will be submitted in an appropriate digital format within the CMS, such as a discussion board, and utilizing available CMS video tools. All utilized tools will meet accessibility standards. Written feedback will be provided in the Canvas grading tool within 2 weeks of the due date.

Method

Exams/Tests

Integration

Evaluation of final written essay examination for accuracy, depth of knowledge, appreciation of cultural diversity, and critical thinking demonstrated, as well as clarity of writing style. Evaluation of midterm or final exam utilizing multiple choice, true/false, short answer, matching, and/or fill-in-the-blank formats for accuracy.

DE Adaptations for MOE

At least two timed exams will be conducted within the CMS comprised of objective questions utilizing essay questions, multiple choice, true/false, short answer, matching, fill-in-the-blank, and/or essay formats that assess the depth of knowledge and critical thinking about concepts covered in lectures, assigned textbook and online readings, and videos. All tools will meet accessibility standards.

Method

Group Projects

Integration

Evaluation for accuracy, cultural appreciation, and depth of critical thinking of small groups projects where students are expected to synthesize multiple sources of information related to a specific dancing culture, and present that information either in written form or orally to the class.

DE Adaptations for MOE

Small groups of students will synthesize their knowledge of a dancing culture and present their research findings as a discussion forum thread or blog within the CMS to allow for critique and interaction with the instructor and other students. Students may use accessible video conferencing tools for e-conferencing with group members. All tools will meet accessibility standards.

Method

Oral Presentation

Integration

Evaluation of a research project performed as an oral presentation to class (PowerPoint, lecture) demonstrating accurate knowledge and critical thinking of a topic of the student's choice related to course material. Students will be evaluated for depth of research, critical thinking, and ability to reflect nuanced and multifaceted viewpoints.

DE Adaptations for MOE

A research project performed as an oral presentation in the online class will be created in an appropriate digital format, including using accessible video conferencing tools in the CMS. These presentations will then be submitted using available CMS tools, such as discussion boards or assignment submissions. Presentations will demonstrate student knowledge and critical thinking about a topic of the student's choice related to course content, and will receive instructor feedback through the CMS gradebook. All tools will meet accessibility standards.

Method

Papers

Integration

Evaluation of a written response of a dance concert either viewed live or on video for clarity of writing, depth of consideration, and inclusion of all aspects of production. These papers should demonstrate an ability to recognize genre, Africanist and Europeanist aesthetics, and critical thinking in an attempt to analyze the intent of the choreography. Papers should include remarks concerning all aspects of theatrical production, including lighting, performance, choreography, costuming, sets and props, as well as integration of music and/or sound score and how these elements come together to create a cohesive whole that represents the intent of the artmaking.

DE Adaptations for MOE

In the online environment, students will view instructor-approved recorded or livestreamed dance performances through accessible online video platforms. Students will submit their written responses using CMS assignment tools and receive instructor feedback through the CMS gradebook. All recorded materials will include captions.

Method

Quizzes

Integration

Occasional tests measure student's understanding of course material and the larger purpose of the varied dances studied in their power and purpose in specific cultures. This includes an understanding of dance as ceremony, healing, embodied history, art, celebration, spirituality, as a means of social control, or as acts of resistance. Quizzes may also include terminology, knowledge of dance styles, dancers, and choreographers, and the ability to compare and contrast styles, dancers, and the work of seminal choreographers.

DE Adaptations for MOE

Timed quizzes will be conducted within the CMS comprised of objective questions to measure student comprehension of readings and video viewings, including pertinent information and knowledge of dance genres, cultural elements, power of dance forms, movement styles, dancer practitioners, and choreographers. Tools utilized will meet accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the quiz due date.



Assignments

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Write a 2-3 page essay in which you discuss a dance from that has been impacted by colonization. Using lectures, readings and video presentations from class, describe the dance and its characteristics and purposes BEFORE invasion and how and why it became altered after invasion. Draw parallels between the impacts to the dance and the impacts to the culture at large. Explore the resultant new characteristics of the dance and how it is a site of resilience and perseverance and/or adaptation to colonizing, oppressive forces.

How assignment will be adapted in online format

Students will use various course materials, including the online text or other books, periodicals, articles, and video posted in the CMS to research and gather information about the subject. Written work will be uploaded into the assignment on the course management system as a file or as a text entry. Tools utilized will meet all accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Create a presentation (dance, painting, collage, poem, rap, PowerPoint) which reflects a synthesis of your knowledge of one of the following dances: Vodun, Plains Indians Ghost Dance, Dance of Osun, Dance of Sango, or Eugungun. Discuss the culturally specific elements of the dance and the power and purpose of these elements. Also note how this dance has developed in relation to changing social, economic, and political influences.

How assignment will be adapted in online format

Course material will be mined by students to synthesize into a multimedia presentation to share with the entire class in the appropriate forum in the CMS, such as the discussion board tool. Acceptable formats could include Powerpoint presentation or a video recording. Any video featuring spoken text by the student, must be close-captioned and meet accessibility requirements. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Research a project that reflects a synthesis of your knowledge of a dance form examined in this course and how that dance form relates to social, economic, and political realities of its contemporary, historical, and geographical settings.

How assignment will be adapted in online format

Students will research a project utilizing sources posted in the CMS, discovered in the MSJC library database or other appropriate online platforms featuring articles, chapters, or videos.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Compare and contrast dancing cultures which seek possession through dance. Using these trance dances as a reference point, formulate a universal definition of possession dance acknowledging the desired outcomes and *raison d'être*s of the dances. Also explain how these dances reflect the social, political, and economic structures of which they are a part. Note: it may be necessary to put aside personal beliefs and biases in order to fully understand and appreciate possession dancing for its power and importance in the cultures where it appears. Present your definition orally to the class. This assignment can be done in small groups or by individuals.

How assignment will be adapted in online format

Dance videos as well as readings posted in the CMS will be utilized to fulfill this assignment. As individuals or in small groups, student will use the CMS Wiki tool, Canvas Studio, or Powerpoint to present their definition. Tools utilized will meet all accessibility standards. The instructor will respond to groups in the feedback sections of the assignment within one week of the due date.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Write an essay that discusses a dance form from the Latin American diaspora and how it is an example of national, minoritarian, or racialized identity, especially in relationship to borders and border crossings. Discuss how the form may have changed and developed over time due to social, economic, and political influences.

How assignment will be adapted in online format

Students will use various source materials, including the text or other books, periodicals, online articles, and video available in the CMS, on YouTube or other online repositories, to research and gather information about their subject. Written work will be uploaded into the assignment on the course management system as a file or as a text entry. Tools utilized will meet all accessibility standards. The instructor will respond to individual students in the feedback sections of the assignment within two weeks of the due date.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Write a 2-3 paragraph response to the following essay question: As the African diaspora expanded due to slavery, African movements, elements and aesthetics came to inform many dance practices and have a presence in many contemporary and historical dance forms. Discuss one dance form that has been influenced by Africa giving details about the form itself, including the specific African influences, and the ways in which these influences came to be part of the form. Provide specific examples from the dance as well as from course readings to support your perspective and statements. Analyze this dance with a color-conscious lens.

How assignment will be adapted in online format

Students will respond to an essay question as part of an exam or as a stand alone short essay to be uploaded into the assignment in the course management system as either a text entry, or as a file. Feedback will be provided by the instructor within two weeks of the due date, posted into the feedback area of the assignment in the CMS. All accessibility standards will be met.

Course Materials

Textbooks

Manning, Susan (2025). *Dancing on the Fault Lines of History, Selected Essays*. University of Michigan Press. ISBN: 9780472074372
Nereson, Ariel (2022). *Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past*. University of Michigan Press. ISBN: 9780472075126
Kowal, R. J. (2019). *The Oxford Handbook of Dance and Politics* Oxford Press. ISBN: 978-0190052966

Class Size Information

Class Size

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

In this course, the history and cultural significance of multiple dance forms around the world are explored. Learning about dance includes the study of the communities and cultures in which they developed, so all dance forms are contextualized within the societies and cultures from which they spring. A historical as well as social/cultural context will be taught through lectures, readings, video viewing, and discussion. While Europeanist dance forms are studied, this course works to break down hierarchies and ethnocentrism and to center non-Western forms as well as marginalized people and their dances. This includes those who have been

colonized and enslaved, those who have immigrated, and those who are otherwise disenfranchised for their racial, ethnic, gender and/or sexual identities. Students learn to appreciate and value the practices and aesthetics of various cultures that are different from their own, opening their eyes to diverse understandings and perceptions of the world. Additionally, as students study diverse cultural dance forms, they are encouraged to reflect on their own racial, ethnic, sexual, gender, and other identities, all of which are welcomed and respected in each dance course. The systemic barriers and social oppression that impact some students based on race, gender identity, disability, etc. will be considered with an eye toward reducing harm and creating equitable experiences and outcomes.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course is taught utilizing lecture, embodied demonstration, verbal description, readings, small group projects, discussions, and videos to deliver the content. Students are able to respond in multiple ways to what they are learning including, but not limited to, short writing assignments, movement, art projects, long essays, research projects, quizzes, collaborative group work, discussion, and exams. These diverse learning modalities provide multiple points of access to the material, allowing students to excel given their individual learning styles, proclivities, and strengths. Additionally, given the diverse dances studied, students find themselves and/or their ancestors reflected in the content, which provides an immediate connection to the material, and instructors work to capitalize on this connection with culturally relevant assignments that engage the students' personal experiences and backgrounds.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students interact with one another via in-class discussions, discussion boards, and working in small groups in various capacities. Some examples of small group interactions may include, researching a topic together, coming up with movement to demonstrate a specific aesthetic, discussing a point of interest, creating an activity for the larger class, and sharing out any findings with the class as a whole. Groups are encouraged to engage their personal interests, to work with respect for their groupmates' interests, and to collaborate to find common ground and a means for each person to contribute based on their individual strengths.

Explain how the course will incorporate instructor-to-student interaction.

Instructor-created content is delivered to teach material utilizing lectures (verbal, written, recorded, PowerPoint), dance forms shown on video, visual or recorded demonstration (when possible), verbal description, leading of discussion (including replies and feedback to student posts), and assessment/feedback to all student work. Students and instructors have dialogue in class, individually and as a group, over discussion boards, or via email, or CMS Inbox. The announcement tool in the CMS is also utilized and instructors may make weekly announcements to add new developments or important information.

Explain how the course will incorporate student-to-content interaction.

Students engage and interact with content via reading the text, engaging active listening in live lecture or reading a written lecture or PowerPoint, listening to or watching recorded lectures in online sections, and by watching videos within lectures or posted via announcements, or shown during class. Discussions within face-to-face classes, or via discussion boards in online classes, further help the student to contextualize course content.

Explain how the course will incorporate student-to-self interaction (metacognitive).

As students study diverse cultural dance forms, they are comparing the elements and aesthetics of various cultures to their own cultural traditions, beliefs and biases. They are encouraged to reflect on their own racial, ethnic, sexual, gender, and other identities and how these identities are represented or exist in contrast to the dance forms studied. Specific assignments are created to facilitate this process, but reflection also occurs without effort as humans readily compare noted differences to their own experience and realities. This creates a learning environment that encourages self-reflection and metacognition, but also requires that students unpack some of their personal biases to incorporate cultural beliefs that are often antithetical to their own.