ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE: Jan. 24, 2011

1. ACADEMIC UNIT: School of Dance

2. COURSE PROPOSED: DCE 360 Third-Yr Creative Practices I, 3 credits

   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sunny Kuo Phone: 5-1208

   Mail Code: 0304 E-Mail: Sunny.Kuo@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry–L
   - Mathematical Studies–MA
   - Humanities, Fine Arts and Design–HU
   - Social and Behavioral Sciences–SB
   - Natural Sciences–SQ

   Awareness Areas
   - Global Awareness–G
   - Historical Awareness–H
   - Cultural Diversity in the United States–C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

The core of the School of Dance curriculum focuses on socially-based practice through creative inquiry. Critical to the development of our students is a real understanding and empathy for the people and communities around them. We require every undergraduate major to take Third-Year Creative Practices, which in the fall semester emphasizes community dance. All communities exemplify cultural diversity since each member contributes a unique perspective and understanding of the world. Employing dance practices, participants in the group encounter differences, which promote a kind of creative tension that requires mutual exchange to negotiate differences to find common ground. This process leads to new ways of knowing, encourages discovery, and stimulates imagination to envision a more civil society. In as diverse a context as the contemporary United States, we understand how dance promotes community building as a sustainable resource. It is our hope that the dance majors will embody these ideas through the academic studies we provide.

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
CROSS-LISTED COURSES: ☒ No  ☐ Yes; Please identify courses: ______________________________________

Is this an multisection course?: ☒ No  ☐ Yes; is it governed by a common syllabus? ________

Simon Dove
Chair/Director (Print or Type)  __________________________

Date: 1/27/11

Simon Dove  
Chair/Director (Signature)
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU-[C] CRITERIA

#### CULTURAL DIVERSITY IN THE UNITED STATES

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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</table>

1. A Cultural Diversity course must meet the following general criteria:

- The course must contribute to an understanding of cultural diversity in **contemporary** U.S. Society. [Syllabus-P.1 Course Description]

2. A Cultural Diversity course must then meet **at least one** of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States. [Syllabus-P.1 Course Description, Student Learning Outcomes, P. 5-6 Course Itinerary Week 1, 2, 4, 7, 9, 10, 12, 13]

   b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States. [Syllabus-P.1 Course Description, Student Learning Outcomes, P. 5-6 Course Itinerary Week 1, 2, 4, 7, 9, 10, 12, 13]

   c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. [Syllabus-Student Learning Outcomes 3, 4, 7 Course Assignment-Community Partnership & Readings]

   *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

   **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
Cultural Diversity

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>DCE</td>
<td>360</td>
<td>Third Year Creative Practices</td>
<td>CULTURAL</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>See 1. Contributes to understanding of cultural diversity in contemporary U.S. society</td>
<td>Contributes to increased awareness of culturally diverse U.S. communities through readings, audio-video materials, and hands-on participation in various contexts.</td>
<td>See Syllabus course description</td>
</tr>
<tr>
<td>See 2c. Studies socio-cultural dimensions of relations between and among gender, ethnic, and age groups in the United States</td>
<td>Studies how creative practices shape community building, promote self-empowerment, and social engagement among various U.S. populations ranging from aging and disabled adults, children and adult refugees, children in public schools, and disadvantaged and troubled youth. All of the community partnerships with whom students interact reflect ethnic, gender, and socio-cultural diversity.</td>
<td>See Syllabus course description and learning outcomes, Community Partnerships and Readings</td>
</tr>
</tbody>
</table>
THIRD YEAR CREATIVE PRACTICES  
DCE 360  
Tempe, Fall 2011, MWF 2:15-4:15pm

Instructors: Mary Fitzgerald and Pegge Vissicaro  
Office Hours:  
Contact Information: 480-965-5029, Mary.Fitzgerald@asu.edu, 480-965-4764, pegge.vissicaro@asu.edu

COURSE DESCRIPTION:
This semester provides an orientation to and understanding of the field of arts and public practice with a focus on community dance in the United States. Students will investigate foundational theories pertaining to the development of community dance worldwide, be exposed to leaders in community dance practice, and have in-depth applied experiences interacting with different populations in a variety of community dance contexts in the United States. As practitioners, students will focus on the development of a range of strategies and models over the course of the term. Each student will participate in at least one partnership with a local organization in the Phoenix metropolitan area. These partnerships will give students the opportunity to hone their skills in collaborative approaches to art making, teaching, and facilitation among a variety of populations such as aging and disabled adults, children and adult refugees, children in public schools, and disadvantaged and troubled youth in the contemporary United States.

STUDENT LEARNING OUTCOMES:
Students will be able to:

1. Discuss key characteristics defining community dance practice  
2. Discuss work by pioneers in community dance and be able to contextualize developments in the field (when/why/where/by whom these occurred)  
3. Identify three current nationally known artists whose work focuses on community dance in the United States  
4. Identify three national and/or local organizations dedicated to advocating community dance practices in the United States  
5. Develop skills to interact with a variety of populations in diverse contexts using expressive movement  
6. Demonstrate knowledge about a wide range of community arts strategies and models of practice to apply in various contexts throughout the United States.  
7. Demonstrate the development of new skills in the following areas through hands-on practice: creative collaboration, leadership, teaching, mentoring, choreography, and group facilitation in community contexts and the classroom. This includes the following:
• Demonstrating consistent commitment and focus within the classroom and community contexts.
• Learning constructive feedback methods for peers and community members.
• Exhibiting personal initiative in learning.
• Contributing actively to group discussions and cooperative learning.
• Working generously with peers, the instructors and the community participants.

COURSE ASSIGNMENTS:
Participation (30 points)

Class involves media presentations, discussions, creative activities, and movement sessions that are designed to increase awareness of the field of community dance as well as the process of designing, implementing, sustaining, and participating in community dance initiatives. Attendance will be taken daily, however it is understandable that extraordinary circumstances may warrant missing class. If this is the case, please provide documentation describing why you were absent. If you arrive late and/or leave early, you are responsible for any material covered during the time in which you are not in class.

Community Partnership (30 points)

A variety of community partnerships are available for students to engage in, and practice skill development. These include Westward Ho, International Rescue Committee, Youth Development Institute, Arizonans for Children, Phoenix Collegiate Academy, and Tumbleweed Arts Center. Students will apprentice with faculty or professional facilitators on-site to meet approximately half of the 135 contact hours required for this course. Transportation is not provided but the time spent travelling to sites is included in the total contact hours.

Written Assignments (20 points)

1. Research Paper or Wiki/Website (10 points)
2. Reflection Paper: Write a paper that reflects on the partnership with which you were involved this term. Discuss any insights and discoveries that you had in your roles as a teacher/leader/collaborator/facilitator. What were some of the successful aspects of the partnership? What would you change if you were to do this again? (10 points)

Final Exam (20 points)

Students will work in teams of approximately five members to design a community dance making project following the R.S.V.P. (resources, score, valuation, performance) model. They may choose a context/population in the United States with whom they
have had experience working with during the semester or identify one with whom they would like to work. Each team will implement the score with other students in class and evaluation will be based on specific criteria.

**Instructional Materials**
Selections from the following texts and media will be used to enhance instruction:

**Readings-Posted on Blackboard**


Videos

Breath Made Visible
Dancing Nation
The Big Dance
Dance United
Phoenix in Motion: Dance for Camera Pieces by Youth
Seniors Rocking

GRADING PERCENTAGES AND SCALE
Participation (30 points): Students are expected to contribute actively to discussions and engage fully in classroom activities.

Community Partnership (33 points): The student’s development of skills in creative collaboration, leadership, teaching, mentoring, choreography, and group facilitation in community contexts and the classroom will be evaluated.

Written Work (20 points): Papers will be evaluated in terms of the quality of the student’s research and his/her ability to reflect deeply on the experiences in the course.

Final Exam (20 points): Evaluation will be based on how each team implements their community dance making project following specific criteria such as: qualities of art making, appropriateness to context, leadership/facilitation skills, use of community building strategies, connection to related “arts” activities (before, during, after project/event), preparation, ethical considerations, and communication of ideas.

COURSE ITINERARY

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Instructor/Guest</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>Week 2</td>
<td>Introduction to personal &amp; group movement rituals, cultural variation/difference,</td>
<td>Pegge Vissicaro with Judy Butzine &amp; Melanie Ohm</td>
<td>M&amp;W: Lecture presentations with movement sessions</td>
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<tr>
<td>Week 3</td>
<td>Introduce partnerships &amp; conduct research (connect to material from Week 1), Community dance history</td>
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<tr>
<td></td>
<td>Reading: Ch.  Introduction to Community Dance Practice</td>
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<td>Reading: “Tracing Roots”</td>
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<tr>
<td></td>
<td>Pegge Vissicaro</td>
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<td></td>
<td>MWF: Lecture presentations with movement sessions in studio</td>
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<tr>
<th>Week 4</th>
<th>R.S.V.P. Cycle (Halprin), Continue exploring personal &amp; group movement rituals, discuss integrated arts approach (interdisciplinary connections), Planetary Dance experience</th>
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<tbody>
<tr>
<td></td>
<td>Reading: “Dancing the Planet,” Ch. 6 Anna Halprin: Experience as Dance</td>
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<td></td>
<td>Video - Breath Made Visible</td>
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<td></td>
<td>Pegge Vissicaro</td>
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<td></td>
<td>MWF: Movement/art making sessions in studio</td>
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<tr>
<th>Week 5</th>
<th>Partnerships assigned Community dance making &amp; wellness, dealing with dysfunction</th>
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<tbody>
<tr>
<td></td>
<td>Reading: “Dilemmas of Practice in Art and Healing,” Ch. 9 Anna Halprin: Experience as Dance</td>
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<td></td>
<td>Pegge Vissicaro</td>
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<tr>
<td></td>
<td>MWF: Movement/art making sessions in studio</td>
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<tr>
<th>Week 6</th>
<th>Moving age</th>
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<tr>
<td></td>
<td>Reading: “Kairos Dance Theatre Makes the World,” Ch. 10 Anna Halprin: Experience as Dance</td>
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<td></td>
<td>Video: Seniors Rocking</td>
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<td></td>
<td>Pegge Vissicaro</td>
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<td></td>
<td>M&amp;W: Lecture presentations with movement sessions in studio F: Off-campus site visit</td>
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<tr>
<th>Week 7</th>
<th>Celebrating community: culminating events to honor individuals and group, prepare Harvest event for Westward Ho community (Fri. Oct.28th)</th>
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<tbody>
<tr>
<td></td>
<td>Paper 1 Due</td>
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<tr>
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<td>Pegge Vissicaro with Community Engagement Liaison (ASU downtown campus)</td>
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<td></td>
<td>M&amp;W: Lecture presentations with movement sessions in studio F: Off-campus site visit</td>
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<tr>
<td>Week</td>
<td>Monday</td>
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| 8      | M&W: Tools, Partnership Preparation, Session Facilitation  
F: Site Visits off campus  
*Reading: Ch. 26 - Dance, Human Rights, and Social Justice: Dignity in Motion.* | Mary Fitzgerald  
M&W: studio  
F: Off-campus site |  

| Week 9 | M: Discussion of Site Visits and dance and human rights  
W: Tools & Site Prep  
F: Site Visits  
*Reading: Dancing in Community: Its Roots in Art* | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

| Week 10 | M: Discussion of site visits and personal histories in community dance  
W: Tools & Site Prep  
F: Site Visits  
*Reading: Ch. 10 The Community Performance Reader.* | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

| Week 11 | M: Discussion of site visits, reading and video about three professional community dance models  
W: Tools & Site Prep  
F: Site Visits | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

| Week 12 | M: Tools  
W: Site Prep  
F: Site Visits  
*Reading: “Aesthetic Considerations in Community Dance: A Practitioner’s Perspective.”* | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

| Week 13 | M: Discussion of site visits, reading and video about community dance aesthetics  
W: Tools & Site Prep  
F: Site Visits  
*Reading: “Canoes in New Zealand: Costal Mappings.”* | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

| Week 14 | M: Discussion of site visits & reading about dance and health  
W: Tools & Site Prep  
F: Site Visits | Mary Fitzgerald  
M&W: studio  
F: Off-campus Site |  

**ADDITIONAL COURSE INFORMATION**

**Academic Dishonesty**
All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

**Special Accommodations** – To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/#; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

**Incompletes** – Incompletes are awarded for the most special circumstances and are only considered for students in good standing. Each incomplete is considered on a case-by-case basis to determine the extent to which they are warranted. The “Request for Incomplete” form must be signed and submitted by the instructor to the School of Dance office for final approval by the School Director prior to the second academic status report. The incomplete form can be downloaded from the following website: http://students.asu.edu/forms/incomplete-grade-request

**Drop/Add/Withdrawal Dates** – The drop/add deadline is August (in-person/online). No courses may be added or dropped after this date. The course withdrawal deadline is (in-person/online). If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through My ASU: http://my.asu.edu

**Liability forms** – Students are required to complete a liability form to be kept on file in the Herberger College Dance Office each semester. Only one liability form per student per semester is necessary.

**COURSE WEB SITE**

A course web site, accessed through my.asu.edu may be utilized to access course information. After the first day of class, no assignment descriptions will be distributed by paper. They only will appear as electronic files on the web site. Also the course
schedule may change slightly and students should consult the web site for updated information.
**Signature Form** – Please print out this form, sign it, and bring it to your instructor who will be responsible for retaining the form.

**DCE 360, Third-Year Creative Practices**

ASU Fall 2011

Tempe,

MWF 2:15-4:15pm

Mary Fitzgerald/Pegge Vissicaro


I ________________ have read the syllabus on ________________ and have understood the information presented about this course. My signature documents an agreement to adhere to these policies.
Sunny

Please sign for me as I approve these course submissions

Simon

Simon Dove
Director
School of Dance
Herberger Institute for Design and the Arts
Arizona State University
P (+1) 480-965-3428 | F 480-965-2247
PO Box 870304 Tempe, AZ 85287-0304
http://dance.asu.edu

On 1/26/11 2:49 PM, "Yi-Chun Kuo" <Sunny.Kuo@asu.edu> wrote:

Simon,

I am trying to submit these two courses for General Studies Designations sometime tomorrow, Thursday 1/27 AZ time, before I take off on Friday.
Could you let me know how you want to indicate your approval signature on the forms?
I can either sign for you or print out your e-mail approval message.
Thank you!

** ASU Students: Please include your ASU Affiliate ID# (100# or 120#) in all e-mail communication.**

Sunny Kuo, D.M.A.
Operations Manager
School of Dance
Herberger Institute for Design and the Arts
Arizona State University
P 480-965-1208 | F 480-965-2247
PO Box 870304 Tempe, AZ 85287-0304
http://dance.asu.edu <http://dance.asu.edu>