FINAL REPORT
Core Course Development Grant
Center for Teaching Excellence

1. Your name, department, course type, and title for the course

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Department of Theatre Arts and Dance, DANCE PROGRAM
FOUNDATIONS – Studies in American Diversity
I Am ... Therefore I Dance: The Life and Story of American Peoples as Told through the Lens of Dance and Dancing

2. an updated short description of the topic and objectives of the course in the final version (max 200 words),

In this course, students will investigate the privilege and responsibility of being and becoming a more human(e) being. Storytelling of peoples from a wide sampling of racial, ethnic, socio-economic, gender, sexual orientation, and differing abilities will serve as the launching and docking points of the course. Students will examine dance as ritual, rite, entertainment, art, wellness modality, and agent for political activism. Students will study issues of privilege, power, identity, inclusion, exclusion, marginalization, and resilience.

While this course will investigate many cultures, dance in the American experience (African-American, Latin-American, western European, Native American, Christianity, Judaism) will be the central focus. Students will look deeply into themselves and broadly around themselves, into the past and present, and into the local community and the world. Students will question their biases, assumptions, and prejudices. They will examine and, hopefully, experience the phenomena of empathy. Students will be asked to become alert detectives. Students will study the physiology and philosophy of compassion as expressed though the dance of diverse peoples. Integrating learning of the body, mind, and spirit, this course aims at awakening intrapersonal intelligence and intercultural curiosity and dialogue.

3. a careful description of how you plan to amend the syllabus and the rationale for that type of amendment, if the course were to be taught as a four-unit course instead of a three-unit course (max 300 words),

a. Require 4 field visits (with analytical report-backs) instead on 1
   • Work: additional 9 pages of writing, 2250 words, (3 pages per visit) and 6-12 hours of additional on-site experience and observation practice intensifies

Rationale: Additional field visits expand and/or deepen exposure to diverse peoples, in diverse settings and dancing diverse types of dance. Students will select whether they expand or deepen their exposure (e.g., instead of one visit to a high school dance at a

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1 Howard Gardner, Frames of Mind.
private girls' school, they will attend 4 high school dances at schools with different demographic profiles [deepen] or they will attend dance at a school, Oktoberfest, wedding, and retirement village – [expand]). Additional analysis and writing has the potential to lead to more cognitive practice and hopefully more investigation and ownership of ideas.

b. Require 8 instead of 6 Reading Responses.
   - **Work**: additional 15 – 30 pages of reading and 4 pages of writing.

   **Rationale**: Reading and writing about the ideas and concepts in the additional source material offers the potential to enrich classroom discussion and hopefully:
   1) trigger students’ identification with unexpected similarities and differences,
   2) alert students to latent, and less than informed assumptions, and/or
   3) raise fruitful questions.

   In addition, when students read before the teacher lectures, they become informed and therefore more potentially active learners.

c. **Engage in augmented dance movement experiences**
   - **Work**: Increased class time affords opportunity for more dance participation experiences.

   **Rationale**: Course evaluations from the previous 15+ years have repeatedly requested that more time be allocated to actually dancing. This amplified “embodiment” of learning has the potential to stimulate the possibility of transformative experience due to the learning power when one activates a connected mind, body, and spirit.

4. a short explanation as to whether this course is designed to be taught by different instructors in the department (or beyond),

This course is currently designed to be taught by a full-time faculty member with guest lecturers. The course will in some way be an “overload” for the teacher of the course so that part-time funding is available for guest lecturers.

The course may also be taught by an instructor who shapes the work in a way that does not use guest lecturers but rather uses media of various sorts to bring the voice and movement of diverse experts for students to see, hear, and experience. That said, although the syllabus may vary from teacher-to-
teacher, the learning outcomes, pedagogical methods, and other key aspects on the course proposal will be evident in all sections of the course no matter who teaches the course.

Interactive learning and integrated intensive engagement in writing, reading, speaking, and experiencing will be the mode of all sections of this course.

The Dance Program will monitor syllabi when a new professor teaches the course.

5. list of other core courses you are considering to design or have already prepared (please list the course title, the type of course, the stage of development, and when, ideally, you would like to first teach it), if applicable,

EXPLORATIONS

- **Creative Expression. Introduction to Choreography.** Course submitted by Dr. Teresa Heiland. I will teach this course when the Dance Program selects me as the teacher.
- **Creative Expression. Fundamentals of Dance Composition for Performers.** Course is in the final stages of design. I will teach this course when the Dance Program selects me as the teacher.
- **Nature of Science, Technology, and Mathematics. Kinesiology: A Scientific Study of Movement.** I will supervise the building of this course and the writing of the syllabus. I am not a scientist but either Dr. Teresa Heiland or I will team with the Dance Program licensed physical therapist to design this course. The course will be taught by a teacher who holds degrees in Science with experience in Dance.
- **Historical Perspectives:** I will supervise the building of the course and the writing of the syllabus. I am not schooled in historical methodology but the scholar who will build the course holds these credentials. At this time, it appears this course will be taught by a part-time faculty member.
- **Understanding Human Behavior** (possibly FIRST YEAR SEMINAR or INTEGRATIONS depending on where my research leads me). FINDING YOUR MIND BY LOSING IT: Madness, Sanity, and Creativity. Course concept in early stages of research. I could see myself or someone else teaching this course in two years.
- **Flagged writing --** For History of Dance Theatre and I AM ... therefore, I DANCE.

6. If the course is a first-year seminar, a short description of your preferred writing instructor model (max 200 words), not applicable

7. If the application is part of a team, the name(s) of all collaborators and a short description of the summer collaboration and teaching implementation (max 200 words), not applicable
8. If you redesigned an existing course, please make clear how the course you developed turned out to be different from the previous version and how the changes relate to the core (max 200 words),

If you redesigned an existing course, please make clear how the course you developed turned out to be different from the previous version and how the changes relate to the core (max 200 words).

This course is very similar to the current course: DANC 381 -- To Dance is Human: Dance, Culture, and Society. Student Course Evaluations (not standard LMU forms) document success of this course (met learning outcomes and student satisfaction) over the past 15+ years.

For the new course: Whereas the current course uses Dance and Dancing as artistic and cultural phenomena as the basis for investigating power and privilege, activism, and social responsibility, the new course will essentially do the reverse. It will more intentionally investigate political, sociological, and social justice concepts allowing the study of Dance, Dancing, and embodiment to illuminate the more social science based concepts. This shift of emphasis will require development of an entirely different pattern of lectures as well as redesign of the content of lectures, assignments, and other course experiences. This shift is motivated not only by the new Core requirements, but also by using results of course evaluations along with increasing student interest in social justice and activism as expressed during advising and recruitment.

The 4 unit modifications are described above.

9. If you submit a final report for a different course than the one initially described in your grant application, please explain why you changed course and whether you still intend to develop the course you initially applied for and, if so, when (max 300 words), not applicable.

10. Any special requirements or aspects of your class that the Core Implementation Task Force should be aware of (if any, max 200 words), not applicable.

11. Copy of the syllabus of the course (this has to be a complete, carefully developed, and implementable version of the syllabus).