

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number WAC 98Tb
Course Title Dancing Diaspora: African American Identity in Dance, Performance, and Literature

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This class fulfills the subgroup of “Visual and Performance Arts Analysis and Practice” within the foundation area of the Arts and Humanities. Through various literary sources (non-fiction, novels and poetry), diverse performance media (films, live performances, social dance venues), and a dance/movement practice (Lindy Hop and Tap Dance), we will explore African American culture and Diaspora, analyzing both how culture produces literature and art and how literature and art shape culture. This course also satisfies the subgroup of “Social Analysis” within the foundation area of Society and Culture. We will be addressing the various ways in which American society has shaped African American identity from the Middle Passage to the present. This course makes the relationship between race and identity a primary concern. For example, in one unit, we will be examining the ways in which the institution of minstrelsy has flourished in America and continues to permeate mainstream American media.

3. List faculty member(s) who will serve as instructor (give academic rank):

Instructor: Brynn Shiovitz (Teaching Associate) Faculty Mentor: Susan Leigh Foster (Professor)

4. Indicate when do you anticipate teaching this course:

| | | | | | |
|-----------------|-----------|------------|-------|------------|----------|
| | 2013-2014 | Winter | _____ | Spring | <u>X</u> |
| | | Enrollment | | Enrollment | |
| GE Course Units | <u>5</u> | | | | |

5. Please present concise arguments for the GE principles applicable to this course.

| | |
|----------------------------------|--|
| ❑ General Knowledge | This course will introduce students to broad topics like society, culture, and race, through embodied practice as well as through diverse performance and literary media. |
| ❑ Integrative Learning | Students will learn how to engage with and synthesize various sources (literature, live performance, film, and embodied practice) and ideas through class discussion, Moodle forum, and a rigorous writing practice. |
| ❑ Ethical Implications | Students will explore the ethics of representation as they relate to race and American culture. |
| ❑ Cultural Diversity | This course makes an analysis of the relationship between race and identity a primary concern. |
| ❑ Critical Thinking | Students will engage critically with literature, films, dance practice, and live performance through a combination of class discussion, Moodle forum, and writing/research assignments. |
| ❑ Rhetorical Effectiveness | We will spend time each class fine-tuning the art of sensitive and articulate writing and speaking. |
| ❑ Problem-solving | Students will develop the research skills necessary to write a “successful” research paper. |
| ❑ Library & Information Literacy | This class will allow students to engage with a variety of sources and teach them how to adapt and synthesize the knowledge gained. |

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| | | |
|---|------------|---------|
| 1. Lecture: | <u>3</u> | (hours) |
| 2. Discussion Section: | <u>N/A</u> | (hours) |
| 3. labs | <u>N/A</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>N/A</u> | (hours) |
| 5. Field Trips: | <u>N/A</u> | (hours) |

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| | | |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation: | <u>3</u> | (hours) |
| 2. Reading | <u>5</u> | (hours) |
| 3. Group Projects: | <u>1</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises: | <u>N/A</u> | (hours) |
| 6. Written Assignments: | <u>2</u> | (hours) |
| 7. Research Activity: | <u>1</u> | (hours) |

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

WAC 98Tb Dancing Diaspora:
African American Identity in Dance, Performance, and Literature

Course Description

This course examines the role that dance and embodied practice play in African diaspora and identity. One can trace the power of dance for African diaspora as far back as the Middle Passage, as bound slaves rely on such embodied practice for physical and spiritual vitality. Dance as a form of rejuvenation within the plantation setting continues, but the slaves' dances mutate. The new dances become a combination of satire and comportment (as was taught on the plantation), demonstrate a series of West African movements that survive the Middle Passage, and manifest the body's kinesthetic memory of bound movements on board the slave ship. These three dimensions make up the structural relationship between African diaspora and African American dance practice from the early 17th through the 20th centuries.

While African Americans retain a sense of self and spirit through their dances and embodied practices, their styles and performances shape American identity on the whole. This influence can be seen in everything from the rage of the Cakewalk at the end of the 19th through the early 20th centuries, to countless social dance crazes from the 1920's through the 1960's, to the popularity of tap dance on the Broadway stage and in Hollywood film and television from the 1920's through the present. At the same time however, America seeks to keep the black dancing body in a place of inferiority. Despite the positive influence that African American culture and performance have on the American nation as a whole, practices such as blackface minstrelsy, derogatory imitation, and an overall attitude of covering up the "Africanist" presence in vernacular and concert dance practices, have flourished on American soil for hundreds of years. Both white folk and black folk engage in this game of disavowal, and consequently shape individual African American notions of self as well as national perceptions of the black body.

In this seminar we will interrogate four key relationships between African diaspora, identity, and embodied practice: (i) West African aesthetics and African American dance; (ii) slave life and African American dance; (iii) satire, mimicry, and African American dance; and (iv) imitation, minstrelsy, and American culture. In each category we will consider how migration and diaspora lend themselves to dance, how embodied practice and performance shape identity, how African American culture and American culture shape one another simultaneously, and how we might read this history in light of contemporary African American identity, dance practice, and American pop culture. Using a combination of black Atlantic literature, film, dance history, and African American derived dance forms like tap dance and lindy hop, students will engage with the relationship between diaspora and dance both theoretically and practically.

Course Requirements

Participation (60%)

Students will be expected to come to class having performed a close reading of the texts and video viewings that were assigned. A weekly prompt will guide the practice of close reading and viewing. Based on the prompt for each week, students will **submit one response** (to the prompt) **and one question** (from the reading) via the course Moodle **24 hours in advance** of the class meeting for which the material was assigned. This ongoing process of close reading/viewing and then response will allow students to engage with the material more deeply and will make for more focused and fruitful class discussions. Thirty **Moodle postings** over the course of the term will account for **15%** of the final grade. The instructor will hand back these individual Moodle postings with feedback at the end of each week.

All students will be expected to **actively participate** in class discussions, and their success at doing so will be reflected in their grade. Participation and verbal engagement in each class discussion will account for another **20%** of the final grade.

Studio classes will be an opportunity for experiential learning in a non-judgmental environment. Lindy hop and tap dance instruction will be geared for beginning level students who have little to no previous dance training. The emphasis will be on gaining an understanding of how movement practice is shaped by the diaspora culture and history we have been discussing in class, and moreover, how such movement has shaped American values and is embedded in American popular culture. At the end of each movement practice (occurring weeks five and nine), students will be required to submit a **three-page critical reflection on their physical experience in the studio and its relationship** to at least **one of the texts** we have covered in the class. The **sum of both response papers** will constitute **25%** of the final grade. Additionally, attendance at one of the two proposed field trip opportunities **is strongly encouraged, but not required**. Field trips will be an opportunity for students to engage with class material in a fun and social atmosphere but will have no impact (good or bad) on the final grade. Students are required to wear loose clothing for all studio classes and venue-appropriate clothing for the field trips.

Research Project (40%)

Students will write a major research paper for which they can choose one novel and three-five theoretical texts we have covered in class to answer the following questions: (i) What is the relationship between African diaspora and dance? (ii) What is the relationship between African American identity and dance and/or embodied practice? (iii) Based on the novel you have chosen, how does the novel's protagonist (Avey Johnson, Elvis, or Bert Williams) figure these relationships? That is, how does the lead character view the relationship between African diaspora and dance *and* how is his/her own identity tied to diasporic dance forms? (iv) None of these novels follow a strict Africa to America migration process. How does this complicate (if at all) the relationships we have been covering in class? The student will be expected to compare and contrast the theoretical texts, dance practices, films, and poems, in light of the chosen protagonist's own process of identity formation. Students are required to meet with the instructor during week four to identify project topics. By week six students must submit a one page written overview of their project and a preliminary bibliography of between four and ten texts. Two copies (one for the instructor and one for a peer) of a first draft of the paper (5-6 pages minimum) will be due during week 8, on which both the instructor and a classmate will return feedback to the writer by the beginning of week 9. Final papers, 10-12 pages in length, will be due during finals week.

Grading Breakdown

| | |
|--|------------|
| Participation | 60% |
| Studio class reports (2 total) | 25% |
| Weekly Moodle postings (2 per week) | 15% |
| Participation in discussion | 20% |
| Research project | 40% |
| Project Proposal and bibliography (due week 6) | 10% |
| Draft of paper (due week 8) | 5% |
| Final paper (due finals week) | 25% |

Please note: late assignments will not be accepted without a doctor's note.

Grading Scale

| | | | | |
|-----------|----------|----------|----------|------------|
| 97-100 A+ | 87-89 B+ | 77-79 C+ | 67-69 D+ | 59-below F |
| 94-96 A | 84-86 B | 74-76 C | 64-66 D | |
| 90-93 A- | 80-83 B- | 70-73 C- | 60-63 D- | |

Required Texts:

Course Reader

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Weekly Overview**Weeks 1 and 2: Theorizing Diaspora**

Tracing Dance from West Africa through the Middle Passage and Early Slave Plantations

Week 1: Intro to African Diaspora-A History

Week 2: Africanist Aesthetics Through the Black Atlantic

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Excerpts from:

Daniel, Yvonne. *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship*. Urbana, Ill: University of Illinois Press, 2011.

Du, Bois W. E. B. *The Souls of Black Folk*. New York: Bantam Books, 1989.

Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: University of Illinois Press, 1996.

Welsh-Asante, Kariamu. *African Dance: An Artistic, Historical, and Philosophical Inquiry*. Trenton, NJ: Africa World Press, 1996.

Selected Poetry from:

Locke, Alain L. R. *The New Negro*. New York, N.Y: Simon & Schuster, 1997.

Films:

Comedy Cake Walk © May 1903, American Mutoscope and Biograph Company (courtesy of NYPL Digital Library).

Weeks 3 and 4: From Jivin' in Jook Joints to Swingin' at the Savoy

The Aesthetics of 20th Century African American Dance and its influence on the American Vernacular

Week 3: The Africanist Influence in American Culture

Week 4: Dance, Migration; Identity, Dance

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and film clips. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Excerpts from:

Gottschild, Brenda D. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hazzard-Gordon, Katrina. *Jookin': The Rise of Social Dance Formations in African-American Culture*. Philadelphia: Temple University Press, 1990.

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

Charleston instructional videos from the 1920's

A Day at the Races (1937)

Hellzapoppin (1941)

Groovie Movie (1944)

Twist Around the Clock (1961)

Week 5: Social Dance Practice

Lindy Hop in the Studio with guest teacher + Thursday night field trip to Lindy Groove

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Reading excerpts from:

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Week 6: “Love and Theft”

An Introduction to Minstrelsy and Imitation in American Performance

Due: Student project overview and proposed bibliography.

Due: Three-page reflection on Lindy Hop Practice

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor’s feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Introduction from Bean, Annemarie, James V. Hatch, and Brooks McNamara. *Inside the Minstrel Mask*. Hanover N.H.: Wesleyan University Press, 1996.

Excerpts from:

Chude-Sokei, Louis O. *The Last "darky": Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora*. Durham, N.C: Duke University Press, 2005.

Manning, Susan. *Modern Dance, Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press, 2004.

Films Excerpts:

Bamboozled (2000)

Weeks 7 and 8: From the Slums to the Stage

Tap Dance and Identity Politics for the Black Body and the White Nation

Week 7: Nation Building and Identity Politics

Week 8: Tap Dance History

Due: Two copies (one for the instructor and one for a peer) of research paper first draft (5-6 pages minimum) during week 8.

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor’s feedback (verbal and written), and apply necessary changes before the end of the quarter.

Readings:

Gottschild, Brenda D. "Images Painted with Heart and Feet—Savion Glover" in *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hill, Constance V. "Stepping, Stealing, Sharing, and Daring: Improvisation and the Tap Dance Challenge" in *Taken by Surprise: A Dance Improvisation Reader*. Ed. Albright, Ann C, and David Gere. Middletown, Conn: Wesleyan University Press, 2003.

Excerpts from:

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

The Little Colonel (1935)

Stormy Weather (1943)

No Maps on My Taps (1979)

The Cotton Club (1984)

TAP! (1989)

Nu York (1998)

Week 9: Tap Dance Practice (Coincides with National Tap Dance Day)

Tap Dance in the Studio + Guest speaker Arthur Duncan (in addition to class)

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Reading Excerpts from:

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

Selections from The Lawrence Welk Show (to be watched at home)

Week 10: Dancing Diaspora Today

Figuring African American Identity in Hip Hop Dance and Pop Culture

Due: Three-page reflection on Tap Dance Practice

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Readings:

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

DeFrantz, Thomas. "The Black Beat Made Visible" in *Of the Presence of the Body: Essays on Dance and Performance Theory*. Ed. André Lepecki. Middletown, Conn: Wesleyan University Press, 2004.

Finals Week

Final papers due one week after the last class meeting

Bibliography

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

Bean, Annemarie, James V. Hatch, and Brooks McNamara. *Inside the Minstrel Mask*. Hanover N.H.: Wesleyan University Press, 1996.

Chude-Sokei, Louis O. *The Last "darky": Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora*. Durham, N.C: Duke University Press, 2005.

Daniel, Yvonne. *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship*. Urbana, Ill: University of Illinois Press, 2011.

DeFrantz, Thomas. "The Black Beat Made Visible" in *Of the Presence of the Body: Essays on Dance and Performance Theory*. Ed. André Lepecki. Middletown, Conn: Wesleyan University Press, 2004.

Du, Bois W. E. B. *The Souls of Black Folk*. New York: Bantam Books, 1989.

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Gottschild, Brenda D. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hazzard-Gordon, Katrina. *Jookin': The Rise of Social Dance Formations in African-American Culture*. Philadelphia: Temple University Press, 1990.

Hill, Constance V. "Stepping, Stealing, Sharing, and Daring: Improvisation and the Tap Dance Challenge" in *Taken by Surprise: A Dance Improvisation Reader*. Ed. Albright, Ann C, and David Gere. Middletown, Conn: Wesleyan University Press, 2003.

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Locke, Alain L. R. *The New Negro*. New York, N.Y: Simon & Schuster, 1997.

Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: University of Illinois Press, 1996.

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Manning, Susan. 2004. *Modern dance, Negro dance : race in motion*. Minneapolis: University of Minnesota Press

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Welsh-Asante, Kariamu. *African Dance: An Artistic, Historical, and Philosophical Inquiry*. Trenton, NJ: Africa World Press, 1996.

Filmography

Butler, David, William Conselman, Shirley Temple, Lionel Barrymore, Bill Robinson, and Annie F. Johnston. *The Little Colonel*. Beverly Hills, CA: Twentieth Century Fox Home

- Entertainment, 2005.
- Castle, Nick, Gregory Hines, Suzanne Douglass, Savion Glover, Joe Morton, and Sammy Davis. *Tap*. Burbank, CA: Sony Pictures Home Entertainment, 2006.
- Comedy Cake Walk* © May 1903, American Mutoscope and Biograph Company (courtesy of NYPL Digital Library)
- Gable, Jim, Savion Glover, Kirk Franklin, Stevie Wonder. *Nu York*. TV 1998.
- Gordon, James B, Sam Katzman, Oscar Rudolph, Chubby Checker, Dion, Vicky Spencer, and Clay Cole. *Twist Around the Clock*. Culver City, Calif: Sony Pictures Home Entertainment, 2006.
- Groovie Movie*. United States: Loew's, 1996.
- Horne, Lena, Bill Robinson, Cab Calloway, Jerry Horwin, Frederick Jackson, Ted Koehler, William LeBaron, and Andrew L. Stone. *Stormy Weather*. Beverly Hills, Calif: Twentieth Century Fox Home Entertainment, 2005.
- Kennedy, William, Francis F. Coppola, Mario Puzo, Robert Evans, Richard Gere, Gregory Hines, Diane Lane, Lonette McKee, Bob Hoskins, Nicolas Cage, Fred Gwynne, and James Haskins. *The Cotton Club*. Los Angeles, CA: Embassy Home Entertainment, 1985.
- Lee, Spike, Jon Kilik, Damon Wayans, Savion Glover, Jada P. Smith, Tommy Davidson, Michael Rapaport, and Terence Blanchard. *Bamboozled*. California: New Line Home Entertainment, 2001.
- Nierenberg, George T, and Lynn Rogoff. *No Maps on My Taps*. Los Angeles, Calif: Direct Cinema Ltd, 1979.
- Potter, H C, Nat Perrin, Sammy Fain, Martha Raye, Chic Johnson, and Ole Olsen. *Hellzapoppin*. Paris: Swift éd., distrib., 2007.
- Wood, Sam. *A Day at the Races*. United States: Loew's, 2004.

Students with Disabilities

If you wish to request an accommodation due to a suspected or documented disability, please inform your instructor and contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, 310.825.1501, 310.206-6083 (telephone device for the deaf). Website: www.osd.ucla.edu

HEALTH/SAFETY

General info on prevention and care of injuries

1. **Health Screening.** Dance is physically demanding activity, if you have an injury or other medical condition which could be worsened by exercise:
 - a. see a doctor at the Student Health Center or a private medical facility of your choice, and
 - b. provide me with a note from this physician regarding any recommended exercise limitations.
2. **Health Insurance.** Find out about your medical coverage at the beginning of the quarter. If an injury occurs, you will know where to go, what will be covered, and anything else necessary for treatment.
3. **First Aid Supplies.** First aid supplies are not available through the department. You will have to go to Student Health Services or another medical center of you choice if such supplies are needed. You are encouraged to carry in your dance/exercise bag any supplies you might need or regularly use such as: band-aids, antibiotic ointment, blister care supplies, coach tape, elastic bandage, disposable ice bags, and appropriate medications.
4. **Injury Procedures.** One very important measure for preventing injuries is an adequate warm-up. Please avoid being late for class and missing this important element of class. If you are late, check with your instructor regarding appropriate procedures for warming up.

If an injury should occur during class, please let your instructor know immediately.

RICE: Rest – Ice – Compression – Elevation – these are key principles to know regarding immediate response to an injury. However, if it is serious and you are not able to move, stay calm and still until the appropriate medical personnel arrives to attend to you.



New Course Proposal

| | | | | |
|--|---|-----------------------|--------|--------|
| | World Arts and Cultures 98TB | | | |
| | Dancing Diaspora: African American Identity in Dance, Performance, and Literature | | | |
| Course Number | World Arts and Cultures 98TB | | | |
| Title | Dancing Diaspora: African American Identity in Dance, Performance, and Literature | | | |
| Short Title | DANCE-AFRC DIASPORA | | | |
| Units | Fixed: 5 | | | |
| Grading Basis | Letter grade only | | | |
| Instructional Format | Seminar - 3 hours per week | | | |
| TIE Code | SEMT - Seminar (Topical) [T] | | | |
| GE Requirement | Yes | | | |
| Major or Minor Requirement | No | | | |
| Requisites | Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred. | | | |
| Course Description | Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of role that dance and embodied practice play in African diaspora. Students engage with dance both theoretically and practically through black Atlantic literature, film, dance history, and African American-derived dance forms like tap dance and lindy hop. Letter grading. | | | |
| Justification | Part of the series of seminars offered through the Collegium of University Teaching Fellows. | | | |
| Syllabus | File WAC 98Tb Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name. | | | |
| Supplemental Information | Professor Susan Foster is the faculty mentor for this seminar. | | | |
| Grading Structure | <p>Participation: 60% (outlined below)</p> <p>Studio class reports (2 total) 25%</p> <p>Weekly Moodle postings (2 per week) 15%</p> <p>Participation in discussion 20%</p> <p>Research project: 40% (outlined below)</p> <p>Project Proposal and bibliography 10%</p> <p>Draft of paper 5%</p> <p>Final paper 25%</p> | | | |
| Effective Date | Spring 2014 | | | |
| Discontinue Date | Summer 1 2014 | | | |
| Instructor | Name | Title | | |
| | Brynn Wein Shiovitz | Teaching Fellow | | |
| Quarters Taught | Fall | Winter | Spring | Summer |
| Department | World Arts and Cultures/Dance | | | |
| Contact | Name | E-mail | | |
| | CATHERINE GENTILE | cgentile@oid.ucla.edu | | |

[Routing Help](#)**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 9/23/2013 2:26:29 PM**Changes:** Description**Comments:** Edited course description into official version.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/6/2013 1:34:41 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/30/2013 10:57:01 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 8/30/2013 10:55:29 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/30/2013 10:08:25 AM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/29/2013 4:43:37 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/29/2013 4:42:09 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045