



Santa Rosa City Schools Course Proposal: Ethnic Studies Dance (P)

Proposal Submitted By: Educational Services

Needs Statement: Discuss how this course fits into your Site and/or the District's goals. Attach minutes of meetings where this course was approved at site or district leadership meetings.

In 2020, the Santa Rosa City Schools Board moved to make Ethnic Studies (ETHS) a graduation requirement for the class of 2025. Similarly, the State of California mandates Ethnic Studies for the class of 2029-2030. Previous board reports include the plan to increase course offerings in order to provide a clear path to meet the ETHS graduation requirement in a way that best supports our students' personal and academic interests.

For MHS, this course meets the prerequisite for IB Dance (SL and HL).

Graduation Requirements: Specify which requirement is met. (High School only)

This course satisfies 10 Fine Arts credits. This course concurrently meets the Santa Rosa City Schools' district requirement for Ethnic Studies.

UC a-g Requirements: Specify which requirement is met. (High School only)

This course will be submitted for approval as an "f" course by the UC/CSU systems.

Explain the rationale for course addition or modification. How does this fit in with district/site goals. If this course is replacing a current course, which course is it replacing and why? Will this course require new sections? Be explicit.

In July 2020, Santa Rosa City Schools approved Ethnic Studies as a course of study and as a graduation requirement. This course will allow students to meet their 10 unit ETHS requirement through their FA class by adding an option to the current classes. Students who elect to take this course for fine arts credit will write a research paper to meet the academic requirements of a-g.

Explain the measurable learning outcomes

Objectives:

1. **Study of Ethnicity, Race, and Identity in dance:** Analysis of identity through the academic and practical study of dance. For each dance form, students will study:
 - the 5Ws
 - Historical and cultural context
 - Current context (evolution, appropriation and universality, tie to cultural identity, images in media)
 - Historical and current dancers of color
 - Ethnic aesthetics and world view through dance (including religion, identity, views on movement and health)
 - Gender and social roles
 - Appropriation vs appreciation

2. **Expression through composition and choreography:** Focus is on self expression, understanding influences of culture on dance, and amplifying marginalized voices. This includes:
 - Incorporating movement vocabulary from styles studied.
 - Finding a “voice” through movement to express personal stories
 - Using dance as a tool for social justice and change by amplifying the voices and stories of the marginalized.

Course Description (To be used in the course catalog)

This course explores dance through an ethnic studies lens. Students will experience dance as an expression of cultural identity; as a means for self-discovery, growth, healing, and expression; and as a vehicle for social change. This course explores a wide variety of movement traditions, both Western and non-Western, through the embodiment and academic study of their social, cultural, political, and historical context. Dance cultures explored in depth are the African Diaspora, LatinX social and folk dances, Native American and Indigenous traditional dances, Pan Asian/Asian dance, and Western theatrical and social forms.

Detailed Course Design

(Course design should include the objectives, activities, assessments, and standards to be addressed in this course.)

Essential Questions addressed throughout the course:

1. How is identity expressed through dance?
2. How does dance amplify the voices of historically marginalized communities?
3. How does dance both contribute to a dominant narrative and also provide a counter-narrative to colonialism and whiteness?
4. Which forms of dance are sacred or exclusive to their cultural groups and must not be practiced by outsiders without invitation?
5. How does dance help us understand the nuances between cultural appropriation and appreciation?

6. How does dance help us understand the varied world views of aesthetics, identity, religion, health, gender, and sexuality?
7. How can we use the elements of dance (body, energy, action, space, time) to help us to express our identity and ideas?
8. How can we use dance to express social commentary and produce social change?

*The course is a culturally responsive curriculum that takes into account student voices, backgrounds and needs.

Unit Overviews and Key Assignments:

African Diaspora Dance

- **West African Influences** in dance
- Slavery and its effects on dance (**tap, swing, jazz**)
- Blackface and minstrel period (tap, jazz)
- Harlem Renaissance
- Historical and current context of **hip hop** culture
- **Stepping** and exclusion in higher education
- Whiteness and black erasure and appropriation

LatinX Dance

- **Baile Folklorico** (Spanish colonization, California expulsion of Mexicans)
- **Latin Social dances** (history, immigrant populations, appropriation among LatinX communities, 2nd gen immigrants and beyond, african influences)
- “American Ballroom” vs. “Latin ballroom” vs. street and social dances (Whiteness and appropriation.)

Native American and Indigenous Dance

- North American **PowWow dances** (local and beyond)
- **Polynesian dances**

Pan Asian/Asian Dance (acceptable and unacceptable stereotypes)

- **Bollywood** and the dances of India (media representations of Indians to the world)
- **Chinese dance**
- South East Asia (Cambodian, Thai, Vietnamese...)
- Filipino - (**Tinikling**)

Concert Dance

- Classical dance forms (India, South Asia, Aisa,)
- **Modern and ballet** - voices, influences and issues; resistance to change; white representation of BIPOC community
- Institutionalized racism and “whiteness” inherent in concert dance
- Discussion of Eurocentricity in the performing Arts

- Broad and theatrical styles are broken down according to influences and multiple perspectives are discussed.

Student Projects:

1. **Oral History Narrative:** Students conduct an interview and use it to create a narrative dance.
2. **Legacy project (cultural dance paper and presentation):** Students research a dance style from their family or heritage and write a paper.
3. **Choreographer project:** Rita Moreno; Josephine Baker; Franki Manning; Michael Jackson; Bill Robinson; Pearl Primus; Alvin Ailey; Alonzo King; Mark Morris; Kathern Duhnum
4. **Choreography:** “Name, I come from...” study; Incorporating elements of ethnic dance in our own dances; Social Justice focus for dance: Dance for change

Films:

- “Dancing” series PBS (New World, New Forms; Sex and Social Dance; Lord of the Dance; The Individual and the Tradition; Dancing One World, The Power of Dance)
- Virtual PowWows
- “We speak dance”
- “Influences on Dance in American”
- Jazz dance

Budget- budget figures must be included even if they are an estimate.

| Projected Costs | Start-up | Ongoing |
|--|--|--|
| Personnel (Not to include classroom instructor unless a new section is needed) | NA | NA |
| Instructional Material Supplies per student (textbooks, software, etc.) | Christy Lane’s Multicultural Folk Dance Vol. 1&2. Cost: \$125 per participating site (\$500 max) | NA |
| Services (training, equipment maintenance, contracts, etc.) | Recommended: Initial PD via the National Dance Educational Organization Conference in Multicultural Dance Styles (\$200 per participating teacher) | This training may be used for an instructor when a school adopts the course. |
| Capital Outlay (remodeling, technology, etc.) | NA | NA |

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|-----------------------|----------------|----|
| Total Projected Costs | \$325 (year 1) | NA |
|-----------------------|----------------|----|

Instructional Materials- must include estimate for new materials even if none have been selected. Place in chart above.

| Type | Publisher | Title | ISBN | Author | Copyright | # Have/Need |
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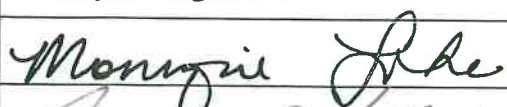




Funding Source(s) for Costs and Instructional Materials

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|---|--|
| Grants (indicate specific grant and grant timeline) | |
| Categorical Funds (include related programs) | |
| Career Technical Education (must be for an approved CTE course) | |
| Department Funds | |
| Other (be specific) | |

Appendix of Additional Documents

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| <u>* Required additional documents include meeting minutes where the course was discussed and approved</u> |
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District Principal Review and Approvals:

| Principal's Signatures | Site | Approved / Not Approved |
|---|-------|-------------------------|
|  | MCHS | approve |
|  | RVTMS | Approve |
|  | MMS | approve |
|  | HSMS | APPROVE |
|  | EAHS | Approved |

| | | |
|---|------|----------|
| | SRMS | Approved |
| | SRHS | Approved |
| | PHS | approved |
| | HCMS | Lawfully |
| | RHS | approved |
| District Department Chair Review and Approvals: | | |

| Department Chair Signatures | Site | Approved / Not Approved |
|-----------------------------|------|-------------------------|
| | MCHS | Approved |
| | RVMS | approved |
| | MHS | ✓ |
| | HSMS | ✓ |
| | SRMS | ✓ |
| | SRHS | approved |
| | EAHS | approved |
| | PHS | Approved |
| | HCMS | approved |
| | RHS | approved |
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