Approved by Department Chairs:

Signature

Signature

Approved by College Dean/Associate Dean

Signature

Approved by College Dean/Associate Dean

Signature

Signatures of three faculty members: Ideally, the person participate in the cluster planning. However, recognizing the staffing difficulties departments face, the faculty member who plans the cluster must agree to provide a thorough orientation to the expectations and methods developed for the learning community to the actual instructor. If monies are available, faculty should be available for meetings in the points in the yearlong curriculum.

ERIC KUPERS

Signature

BECKY BEAL

Signature

ANN FASILAN

Signature

Proposals should be submitted as soon as possible and no later than April 4th. Submit proposals to sally.murphy@csueastbay.edu and linda.beebe@csueastbay.edu.
Dance for All Bodies and Abilities (Dance 1201) will take the themes of the Moving Bodies, Shifting Identities & Social Justice cluster and translate them into movement explorations and critical discussions of the evolution of inclusive dance. Sharing the other courses’ examinations of social justice, storytelling, cultural identity and issues around public space, Dance 1201 will place each of these aspects of life within the context of body politics, looking directly at how issues of privilege and marginalization are manifested in the world of dance. Because body image is a very pertinent issue for young people in this culture, and because dance historically has a complex relationship to body image, the course will look directly at the myths and realities governing individual attitudes about body image, beauty, fitness and accessibility. The course will also directly address issues around disability and inclusion, by studying the emerging field of inclusive dance. Inclusive dance is committed to dance training, rehearsing and performing being inclusive of people with and without disabilities and from all body identities. By learning about artists such as Bill Shannon (Crutch,) Bill T. Jones, AXIS Dance Company and more, students’ perspectives on the possibilities of creative expression will be expanded. We will put this sense of new possibilities directly into application through experiments with inclusive choreography done in the studio and across campus.

Students will have many opportunities to integrate all they are learning about dance, social justice, theatre and public space through structured exercises and discussions in which students will experience what it might be like to have a significantly different mobility and how that would affect their identity and thought processes. Assignments in class will sometimes include the use of assistive devices for movement (wheelchairs, canes, crutches) as both a way to counteract prejudice towards people with disabilities, and also an inroad to greater creativity in movement choices. Students will practice, read about, write about and watch dance. Class discussions will encourage students to relate all that can be learned from the study of dance and the body in motion to the other course topics in the Moving Bodies, Shifting Identities & Social Justice cluster, and to everything they engage in.

Physical Activity and Social Justice (KIN 1xxx) explores ways in which we can promote more humane, socially just, and democratic forms of physical activity so that all people are given opportunities to gain the benefits of physical activity. This course will take up the themes of the Moving Bodies, Shifting Identities & Social Justice cluster and translate them by examining how different spaces on campus afford meaningful engagement in physical activity for different bodies. Through our pedagogical approach employing cultural mapping and qualitative assessment, students will reflect on how the places they inhabit—in particular the landscape of the CSUEB Hayward campus—impacts the health and fitness meanings they assign to various bodies and cultural identities.

In addition, our course specifically addresses best practices for creating inclusive physical activity spaces. This is vital as kinesiology practitioners not only need to know about proper body mechanics, nutrition, and training techniques, but they also need to know strategies to create meaningful and satisfying physical activity opportunities for all people.

The students will be reading literature that addresses common obstacles to inclusion as well as strategies or “best practices” for inclusion. They will use these principles to do assessment on inclusive spaces and practices on East Bay’s campus. Additionally, they will be asked to create a project that they can share with the campus community that highlights the findings of their assessment. In this way, we aim to create meaningful research opportunities that directly involve students with their campus community.
Theatre and Social Change (THEA 1016) will take the themes of the Moving Bodies, Shifting Identities & Social Justice cluster and incorporate them into performance presentations inspired by social theatre artists and their published scripts. Focusing on primary identity and how students see themselves reflected in the world, Thea 1016 will examine how outsiders and change makers dealt with altering the status quo. This course will explore the boundaries and mindset of the dominant society and how disruptions in the social fabric were championed by a select group of "misfits" who were able to take their personal disadvantages and transform them into critical theatrical presentations that allowed others to see society through a a more just, inclusive lens. Artists include: Athol Fugard, Tony Kushner, Moises Kaufman & the Tectonic Project, Anna Deveare Smith, Eve Ensler, Tim Wise, damali ayo, Rhodessa Jones, Kristina Wong, and Daniel Beaty. As the students focus on public space, they will be studying documentaries about oppression, rape, hunger, the war on drugs, women in politics, and global entrepreneurship.

Students will have multiple opportunities to apply the cluster themes through group projects, individual presentation, watching professional theatre productions, local spoken word artists, documentaries, class discussions, and papers. They will read about, research, analyze, role-play and craft performances about people who may seem to exhibit foreign behavior and extreme politics that the student's parents and/or high school training never told them existed. Or they may find an inkling of themselves in these social theatre artists. Thea 1016 will provide a gateway into a dimension of outspoken, social driven policies that students can apply their critical thinking skills to and make strong, more informed decisions about their own cultural identity and their responsibility to a global society. This is an ensemble-oriented class so students will always be responsible for the well-being and care of their community. They will be required to perform outside of their cocoon and challenge their mindset. Many times will be frightening and many times they will be surprised to find their place amongst like-minded artists. Assignments in class will encourage students to identify philosophical and Applied Theatre Practices of cultural identity to the other course topics in the Moving Bodies, Shifting Identities & Social Justice cluster.

4. **GENERAL EDUCATION LEARNING OUTCOMES**

**DANC 1201 - DANCE FOR ALL BODIES AND ABILITIES GE HUMANITIES LEARNING OUTCOMES**

**Fine Arts:** Courses in the Fine Arts examine significant artistic expressions of the creative intellect. Courses meeting this requirement have as their major component the integration of evaluative and descriptive aspects of the history, theory, aesthetics, and criticism of different works, forms, styles, and schools of art.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

**Related Course Outcomes**

Through reading material, video, live performance, class lecture, discussion, writing assignments as well as experiential movement and composition exercises, students will examine dance as a means of exploring and illuminating universal human concerns in regards to identity, creativity, body and body image. In this context students will be exposed
to many important dance artists, past and present, and their work, with a particular focus on those dance artists that have been somehow marginalized by mainstream culture and have used dance as a means of empowerment and social activism. The course will begin with a historical perspective, including ritualistic dance from many cultures (Japan, Korea, Greece, Africa, the Americas and Europe), move through the transition to dance as a performance art and the early pioneers of modern dance, ending with contemporary, post-modern dance. Special attention will be given to the modern dance movements of the 20th Century that sought greater inclusion for people with disabilities, people of all sizes and multicultural expressions of modern dance ideas.

Related Course Content—subject matter, readings:
The students will read articles and book chapters by contemporary dance artists that address issues of identity and body politics in their work. Students will watch live performances, videotaped performances of dance and dance/theatre works and documentary films about controversial artists. Students will be led in discussions about issue-oriented dance works as regards their illumination of enduring human concerns such as ethnic and racial identity, sexual orientation, disability, body image identities and marginalization versus conformity. Students will also be given lectures about and led in discussions concerning the intellectual and cultural traditions within which these works arise in order to come to a better understanding of their cultural and intellectual context and thus a better understanding of the works themselves.

Related Instructional Approaches/Techniques:
The course is taught using a combination of written text, film, lecture, class discussion, small group discussion, dance movement and composition assignments, performative presentations and written assignments. The variation allows students to approach the material from a variety of different angles and learning techniques, giving every student a point of entry into the work and allowing for maximization of student outcome success.

Related Course Assignments and Tests:
Class discussions, small group discussions, class creation and performance projects, five page research paper, creative journal portfolio responding to reading and class activities each week, attendance at a performance event and a written critique of that performance, final performance projects.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Related Course Outcomes
The course will examine how philosophies about dance and its place in culture have influenced one another over time and place and are connected to their historical and cultural contexts. Through video presentations and reading, we will look at specific political movements towards equality and freedom, and how these have intersected (or not intersected) with the developments of contemporary dance in multiple cultures. We will examine how specific contemporary dance artists (such as Isadora Duncan, Lloyd Newsom, Bill T. Jones, Jawole Willa Jo Zollar, Alvin Ailey, Bill Shannon, Homer Avila, Mark Morris, Krissy Keefer) both respond to and influence their specific cultural context.

Related Course Content—subject matter, readings:
The lectures and class discussions will enable students to demonstrate understanding of the historical and cultural contexts of identity and community in the United States. Comparing and contrasting the texts and the various forms of contemporary dance performance of the last century, will also enable students to demonstrate understanding of the historical and cultural contexts of the works.

**Related Instructional Approaches/Techniques:**
Readings, films, lectures, experiential exercises and class discussions are best suited for enabling students to demonstrate understanding of the historical and cultural contexts of the body and body image in contemporary dance. Providing students with the necessary contextualization, historical information, and experiential framework within which to assess and integrate the various works over time and across cultures is designed to provide a high degree of success for this outcome. To give an in-depth perspective into issues around disability in contemporary culture, students will have to spend one full class period in an alternative mobility (using a wheelchair, crutches, cane or blindfold) and discuss what they observe. Their observations will then serve as material for the subsequent in class dance project.

**Related Course Assignments and Tests:**
Class discussions, small group discussions, class creation and performance projects, five page research paper, creative journal portfolio responding to reading and class activities each week, attendance at a performance event and a written critique of that performance, final performance projects, responses to experiments with navigating one class period in an alternative mobility.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

**Related Course Outcomes**
Through written work and class discussion, students will be required to employ principles and theories learned in class to view, interpret and analyze dance works in many contexts: video, a professional live performance, as well as their own work and the work of their peers. Emphasis will be placed on viewing art beyond dichotomized thinking, where there is both for analytical, constructive critique and a sensitive, open mind. Students will be asked to extend their analyses of dance works into critical thought about the cultures in which those dance works emerge the societal obstacles that the dance artists had to face, including deconstructions of students' own cultural biases and philosophies. Students will be given guidance in how to talk about potentially charged issues around identity with sensitivity and respect.

**Related Course Content—subject matter, readings:**
Students will keep a weekly journal with entries responding to the reading and class activities. This ongoing writing will assist the students in developing their own ideas about issues raised by the class as well as prepare them for lectures, discussions and class projects. The five-page research paper requires research about at least two significant contemporary dance artists who address identity politics concerns in their work, which enables students to think critically about the role of dance in society. The paper itself replicates the vital academic critical, analytical, and theoretical study of performance and culture in the humanities. Producing critical and analytical writing will enable the student to better understand
academic writing, as well as enabling the student to better understand the work itself by utilizing a critical and analytical framework. The final project gives the students an opportunity to understand the contemporary dance artists they have studied from an experiential and subjective perspective, as they will undergo and write about similar processes that these dance artists had to undergo to make their work. To aid this exploration, students will choose a working dance artist that addresses issues of body and identity politics to interview, and document that interview through a paper and presentation.

Related Instructional Approaches/Techniques:
The creation and performance projects are presented in-class, therefore enabling the students to benefit from each other’s research, creating a community of creative scholars who are working critically within the field of contemporary dance. The research paper and creative journal portfolio expand those critical and analytical skills, both in class through class discussions about the live performance, and individually as the student coheres his/her analysis into the written body of work. The final project ties together all aspects of the course—integrating experiential, analytical and theoretical learning frameworks.

Related Course Assignments and Tests:
Class discussions, small group discussions, class creation and performance projects, five page research paper, creative journal portfolio responding to reading and class activities each week, attendance at a performance event and a written critique of that performance, final performance projects, a documented interview with a working dance artist who addresses issues of identity and the body in professional dance work.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Related Course Outcomes
Students will engage in a series of critical analyses about the body and body image through the lens of dance. They will engage in experiential exercises in which they analyze their own experience and the experiences of their peers both in ordinary situations and through the creation of artificial learning experiments (spending full class periods in wheelchairs or other alternative mobilites, seeking out cultural events beyond their familiar ventures, learning dance styles different than what they’ve previously experienced and creating original dance presentations.) Students will share what they’ve learned through journal writing, discussion and further dance compositions in class. They will summarize key aspects of their learning through class and small group discussions. Their findings will be discussed in the context of creativity--both creativity in artistic works, and also creativity in terms of innovative training methods and movements for social change within artistic disciplines. They will then discuss how dance training could be creatively altered to be more inclusive of diverse cultures and body experiences.

Related Course Content—subject matter, readings:
Every text, film, and performance studied, every class discussion, and every lecture will at least in part explore how the work, tradition, or approach in question contributed to the formation of human goals and values and how its creativity and unique framing is intertextualized within the larger web of dance and performance works and history and their part in the formation of human goals and values.

Related Instructional Approaches/Techniques:
The lectures and in class projects about the texts, films, and performances studied will serve as the pedagogical underpinning to enabling the students to critically reflect on the formation of human goals and values and articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values. The creative journal portfolio will give students opportunities for formulating complex analyses of issues around identity and body politics in dance, as well as serve as sources for in class projects.

Related Course Assignments and Tests:
Class discussions, small group discussions, class creation and performance projects, five page research paper, creative journal portfolio responding to reading and class activities each week, attendance at a performance event and a written critique of that performance, final performance projects.

KIN 1xxx – PHYSICAL ACTIVITY AND SOCIAL JUSTICE
GE HUMANITIES LEARNING OUTCOMES
Social Science Course (Area D1-3)

1. Students will demonstrate, orally and in writing, recognition of the application of disciplinary concepts derived from at least three social or behavioral sciences in the study of human behavior, individually and in society.

State at least two standard or basic theories and models:
As noted above, this class develops the cluster theme of Moving Bodies, Shifting Identities & Social Justice through alignment with the discipline of Kinesiology. Kinesiology as a disciplinary field broadly investigates phenomena associated with various forms of human movement. A range of pertinent physiological, sociological, and psychological perspectives regularly underpin this field; in our class we specifically invoke a socio-cultural perspective in order for our students to understand how issues of ethnicity, social class, gender, and sexuality serve to underpin physical activity participation.

Given this socio-cultural framing, this course will draw heavily from Critical Theory which interrogates power dynamics associated with gender, sexuality, class, ethnicity, (dis)ability and other social identities. We also will employ Cultural Geography to explore how social spaces inform these social identities and power dynamics. We will draw from research on Social Inclusion and Self Determination Theory to explore the social-cultural aspects of creating meaningful and engaging physical activity spaces.

Define key disciplinary terms:
Key terms that we will be using are power (and various social identities around power dynamics such as gender/sexuality, race, social class, and (dis)ability). We will also focus on concepts of social space, social exclusion and social inclusion. These conceptual terms together align with the notions of a critical socio-cultural perspective outlined above, and have regularly been infused in physical activity research studies engaging with notions of exclusion and marginalization.

Identify professional applications of disciplinary concepts:
Students will become familiar with the literature to be able to identify common obstacles for participating in physical activity as well as the strategies of inclusion. Additionally, they will be employing all these concepts through a theoretical perspective designed to qualitatively assess the nature of spatial use on the CSU East Bay campus. Thus, students will be given class opportunities to use this knowledge to help promote more inclusive spaces.

Related Course Outcomes:
Students will be able to apply critical theory and cultural geography perspectives in order to explain the operation of power dynamics, social inclusion and exclusion criteria, all related to people on the CSU East Bay campus using both officially and "informally" created physical activity spaces.

*Related Course Content — subject matter, readings:*
Students will read various case studies and watch films which highlight political dynamics of physical activity spaces. Broader literature engaging with notions of "social space" will underpin these materials, referring to key authors such as Lefebvre, Massey, and Soja. Furthermore, the scope of material dealing specifically with physical activity participation through spatial usage is international, mostly derived from peer-reviewed and original grant research projects in the domain of physical activity and leisure concerned with micro-level investigations of spatial ideologies and practices. Key readings that are specific to physical activity and the spatial dimension will be sourced from Sport Sociology and Leisure Studies.

*Related Instructional Approaches/Techniques:*
The class will be structured to help students carry out an assessment project. Concepts will be introduced through readings, film, and discussion. Projects will be small group based, given that we fundamentally believe that students must develop capacities to work together and collaborate in innovative and constructivist ways. Assignments will be both formative and summative, and all assessments will be scaffolded appropriately in order to assure continual and supportive feedback.

*Related Course Assignments and Tests*
- Students will do a cultural mapping of Cal State East Bay’s campus
- Students will do an assessment of political dynamics of social spaces on Cal State East Bay’s campus

2. **Students will demonstrate, orally and in writing, recognition of the inquiry methods used by at least one of the social or behavioral science disciplines.**

*Identify key research issues*
The key research issue is to explore what barriers exist for participation in physical activity on CSU East Bay’s campus. Some of those barriers may be associated with social identities such as gender/sexuality, race/ethnicity or (dis)ability. They will also explore various strategies and their effectiveness in creating inclusive spaces.

*Describe how hypotheses or research questions are formed*
The focus of the class directs the research questions that will emerge, with recourse to existing studies involving a social spatial perspective. The students will observe different spaces for exclusionary and inclusionary practices that are often linked with embodiment. This means further unpacking how notions of embodied identities, dominant ideology, and social practice align with spatial practices.

*List examples of data that are examined*
Key data will be the demographics of those who are participating and “leading” physical activity in different spaces. In addition, the attitudes and behaviors of participants and “leaders’ which affect the degree of inclusion in specific spaces.

*Describe how data are analyzed*
Data will be analyzed in relation to key observations and surveys that will be distributed and collected. Students will be briefed in order to use these data collection and analysis methods appropriately, with thematic analysis used most prominently.

**Related Course Outcomes:**
Students will be able to apply critical theory and cultural geography to explain power dynamics, especially dynamics of inclusion and exclusion, of physical activity spaces. Accordingly, the aim of this small-scale research model is to provide windows into campus life that can promote more humane, socially just, and democratic forms of physical activity. The purpose here is that our students will speak to key socio-cultural issues surrounding the body and space in an evidence-based manner, so that all people on the CSU East Bay campus are given opportunities to gain the benefits of physical activity.

**Related Course Content—subject matter, readings:**
Students will read various case studies and watch films which highlight political dynamics of physical activity spaces. Various strands of literature from both broader socio-cultural theoretical paradigms and more focused investigations of physical activity and leisure will be surfaced over the course duration.

**Related Instructional Approaches/Techniques:**
The class will be structured to help students carry out an assessment project. Concepts will be introduced through readings, film, and discussion. Projects will be group based using small cohorts, and these group assignments will be scaffolded adequately in order to assure continual peer and instructor feedback. The emphasis on group learning follows the belief that 21st century student learning must become more cooperative and collaborative in nature. This view has been attracting the attention of many scholars and educators around the world and has been developed in both theoretical and practical terms.

**Related Course Assignments and Tests:**
Students will do a cultural mapping of Cal State East Bay’s campus
Students will do an assessment of political dynamics of social spaces on Cal State East Bay’s campus

3. **Students will demonstrate, orally and in writing, the ability to describe how human diversity and the diversity of human societies influence our understanding of human behavior, individually and in societies, both local and global.**

The students will describe how meanings associated with health and fitness activities vary across social identities with respect to particular social spaces. Key lines of inquiry that our students will engage with thus include: Who regularly uses these spaces and in what ways?; Do certain individuals have control or authority within these spaces?; Who is regularly absent from these spaces?; What forms of embodied practice are considered normative and non-normative?; Are these spaces officially sanctioned or are they more “informal”?

**Related Course Outcomes**
A fundamental aspect of this course, as noted throughout, involves students in our class “mapping” and negotiating various contexts found on the CSU East Bay campus. We want them to more profoundly discern how social networks and boundary markers regularly underpin spatial usage, with implications for inclusion and exclusion of certain individuals.

**Related Course Content—subject matter, readings:**
Critical Theory perspectives will be fundamental here, pertaining to gendered, ethnic, and social class discourses that signal inclusion or inclusion within such a diverse campus as CSU East Bay.

**Related Instructional Approaches/Techniques:**
Our approach to instruction underlines that student learning grows from inquiring about something that they do not know or understand, in this case the state of physical activity practice on campus. Through our pedagogy, mostly group-oriented and collaborative, we seek to challenge students to consider more deeply the relevance of new theoretical knowledge, and wrestling with how theoretical applications can be used to understand everyday real-world socio-cultural issues.

**Related Course Assignments and Tests**
The course fundamentally involves having students design and conduct micro-level qualitative research that draws upon a critical theoretical lens, in order to flesh out key lines of questioning pertaining to embodied practices occurring (or not occurring) within specific campus spaces. Students will therefore frame and conduct a cultural mapping of Cal State East Bay’s campus. Furthermore, students will do an assessment of political dynamics of social spaces on Cal State East Bay’s campus; this assessment will also involve reporting both orally and in writing to key governing and administrative bodies on campus who currently sanction and support physical activity on campus. As such, the students will be contributing to campus policy making in order to enhance the current state of physical activity participation.

4. Students will demonstrate, orally and in writing, some knowledge of the political, social, and/or economic institutions of a country other than the United States.
Students will be able to compare and contrast the political context of physical activity spaces at Cal State East Bay with the practices of other nations. The concept of social space implies that spaces used for physical activity are fundamentally marked by discourses and ideologies reproduced not just locally, but also globally. This view suggests that any discussion of spatial usage within CSU East Bay for the sake of physical activity also aligns with international ideals surrounding “normalized” bodies, identities, and social practices/relations.

**Related Course Outcomes**
A fundamental aspect of this course, then, involves students in our class “mapping” and negotiating various contexts found on the CSU East Bay campus. We want them to more profoundly discern how social networks and boundary markers regularly underpin spatial usage, with implications for inclusion and exclusion of certain individuals.

**Related Course Content—subject matter, readings:**
Students will read and view texts that have been created within international contexts, often within the domain of Sport Sociology and Leisure Studies disciplines. Furthermore, it will be valuable for our students to engage with original reports and visual projects that have been created internationally, related to young people’s negotiation of everyday spaces. For instance, our students can view the photographic project co-created by young people and faculty such as Dr. Karen Malone in Sydney, Australia that has been supported by UNESCO. This particular project pertains to how young people in urban environments view key activity spaces that they encounter in their everyday life engagements.

**Related Instructional Approaches/Techniques:**
Small group learning that emphasized high states of originality and collaboration will be used. Recently, the introduction of group learning at various educational levels – including higher education – has become a major trend worldwide. Group learning refers to a learning activity where students are divided into smaller groups to handle tasks or to consult with each other during lessons, with meaningful topics set by the professors. In our case, we strive to provide challenging yet meaningful learning tasks that are rich and thought-provoking in nature, in order to engage with key learning outcomes associated with the cluster theme.

Related Course Assignments and Tests
Students will do a cultural mapping of Cal State East Bay’s campus
Students will do an assessment of political dynamics of social spaces on Cal State East Bay’s campus

5. Students will demonstrate, orally and in writing, the ability to describe major positions and contrasting arguments made on one or more significant contemporary issue area confronting US society as applied to human behavior. (Possible areas include: biomedical and health issues, class, crime, discrimination, education, energy, environment, gender, global economy, immigration, military intervention abroad, poverty, race, technology.)

Students in this class will focus on health and fitness issues as impacted by the concepts of power, identity, inclusion/exclusion, and space. In doing so, they will discuss differing positions on facilitating access to physical activity for all peoples, with vital implications for the healthy lifestyles of students using the CSU East Bay campus. This discussion will draw upon socio-cultural understandings developed in theory and broader academic literature that reveal prevailing campus beliefs of ethnicity, gender, and social class. This course therefore engages with several of the key contemporary issues noted above.

Related Course Outcomes
Coming from a critical health and physical activity perspective, it has been noted by Cliff, Wright, and Clarke (2009), that a sociocultural perspective requires us to deeply consider the social and cultural environments and circumstances in which individuals conduct physical activity and health practices. This perspective moves away from simply conceiving the body and movement as an inherently physical phenomenon. Instead, we challenge our students to ponder the myriad ways in which spaces are indeed “social” by nature, leading to diverse beliefs and practices related to contemporary issues such as racial/ethnic relations, gendered practices, and societal discrimination based upon perceptions of social class.

Related Course Content—subject matter, readings:
Key readings and visual aids will be implemented within the course in order to capture the contemporary issues revealed above. It has been well-established within the field of cultural geography, for instance, that spaces are marked by particular codes of inclusion and exclusion that derive from ideologies of race/ethnicity, social class, and gender. Following on, we will provide opportunities for our students to engage with material that invokes a critical theory perspective, as well as texts that pertain to identity and “self” formation.

Related Instructional Approaches/Techniques:
Cooperative learning through the use of small groups that are engaged in meaningful tasks and projects will be implemented, in line with a spatial investigation. In this regard, each student has to learn key theoretical and research content by himself or herself, ensuring that all the other students in his or her group also learn. Face-to-face, active interaction will be encouraged. Students in this type of group learning context are supposed to develop
interpersonal skills; our role will be to observe the groups and moderate their activities in order to engage with key learning tasks and assignments listed below.

Related Course Assignments and Tests
Students will do a cultural mapping of Cal State East Bay’s campus
Students will do an assessment of political dynamics of social spaces on Cal State East Bay’s campus

THEA 1016 – THEATRE FOR SOCIAL CHANGE
GE HUMANITIES LEARNING OUTCOMES
Theatre for Social Change meets the Letters GE Learning Outcome requirements in the following ways:

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

Related Course Outcomes
Students will demonstrate understanding of how foundational works in Theatre illuminate enduring human concerns within contemporary American intellectual and cultural traditions, such as ethnic, gender, and racial identity, navigating a dual ethnic identity (such as Asian-American), confronting gender, racism, and negotiating traditional values within a modern culture. Students will also be able to demonstrate how foundational works of classical Drama illuminate enduring human concerns within the context of American cultural ideals about an inclusive society.

Related Course Content—subject matter, readings:
The students will read six full-length plays and several dvds. Students will watch a live performance, videotaped performances of drama and performance, documentary films and feature films about the drama of social change. Students will be led in discussions about plays as regards their illumination of enduring human concerns such as ethnic and sexual preference, gender and racial identity, navigating a dual ethnic identity (such as Asian-American), confronting racism, and negotiating traditional values within a modern culture, as well as the enduring human concerns of American society, which includes promotion of cultural cohesion, integration of mythology, legend, and religion into performance traditions, and the tension between traditional culture and encroaching modernism. Additionally, the study of theatre of social change will help students understand the situation for rebels, outlaws and visionaries in the contemporary world. The scope of the illumination of enduring human concerns by dramatists and theatre performers is, of course, as wide as the artists’ imaginations. Students will also be given lectures about and led in discussions concerning the intellectual and cultural traditions within which these works arise in order to come to a better understanding of their cultural and intellectual context and thus a better understanding of the works themselves.

Related Instructional Approaches/Techniques:
The course is taught using a combination of written text, film, lecture, class discussion, small group discussion, oral presentations, and written assignments. The variation allows students to approach the material from a variety of different angles and learning and study techniques, giving every student a point of entry into the work and allowing for maximization of student outcome success.
Related Course Assignments and Tests:
Class discussions, small group discussions, a creative journal, quizzes and tests, a performance midterm, a group presentation, a research paper on a spoken word artist, 500-600 word paper based on the analysis and attendance at a performance event, and a final group presentation.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Related Course Outcomes:
Students will demonstrate a developing understanding of the interaction between dramatic literature, performance and social change, including the individual cultural contexts and the very complex connection and interaction between cultural contexts. Students will be able to demonstrate a developing understanding of the historical and cultural contexts over time to the present day, as well as the historical and cultural contexts of contemporary drama and performance as part of the growing mid-century awareness of gender, ethnic and racial minorities in European, South African and American culture, the growth and development of American identity politics and dramatic art’s contribution to that from mid-century to the present day, and cultural issues of concern facing young Americans in the present day.

Related Course Content—subject matter, readings:
The lectures and class discussions will enable students to demonstrate understanding of the historical and cultural contexts of drama and contemporary drama and performance. Comparing and contrasting the texts and the various forms of drama, will also enable students to demonstrate understanding of the historical and cultural contexts of the works.

Related Instructional Approaches/Techniques:
Readings, films, lectures, and class discussions are best suited for enabling students to demonstrate understanding of the historical and cultural contexts of the drama of social change and contemporary American drama. Providing students with the necessary contextualization, historical information, and hermeneutic framework within which to assess and integrate the various works over time and across cultures is designed to provide a high degree of success for this outcome.

Related Course Assignments and Tests:
Class discussions, small group discussions, a creative journal, quizzes and tests, a performance midterm, a group presentation, a research paper on a spoken word artist, 500-600 word paper based on the analysis and attendance at a performance event, and a final group presentation.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Related Course Outcomes:
Class discussions, small group discussions, a creative journal, quizzes and tests, a performance midterm, a group presentation, a research paper on a spoken word artist, 500-600 word paper based on the analysis and attendance at a performance event, and a final group presentation will allow students to demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate
enduring human concerns. The midterm and the group presentation requires students to locate, evaluate, assess, cohere, and present research about an aspect of the drama or a contemporary theatre company or playwright or a social change, visual or music artist. The midterm performance presentation requires students to locate, manipulate, and integrate factual data while assessing its level of import to the topic, its quality, and its relative impartiality, all analytical methods used in humanities research. The 500-600 word paper requires students to interpret, analyze, and assess visual text as presented in live performance and cohere that interpretation, analysis, and assessment into a body of written text. The ability to interpret, analyze, and assess visual text, its metaphors, its context, its themes, and its cultural value and cohere that into written text is a critical methodology used in humanities research and academic output. The final group presentation requires students to demonstrate and critically employ concepts, theories, and methods of analysis in tandem with material retention.

Related Course Content—subject matter, readings:
The performance presentation and the research paper requires high-level academic research outside the classroom, supporting the material and skills taught in class. The 500-600 word paper requires attendance at a live performance, which enables students to see American drama and performance within its intended context, is an enriching experience personally for the student, and supplements the ability of the student to understand the nature of live performance in order to better understand its critical, analytical, and theoretical importance in the humanities. The paper itself replicates the vital academic critical, analytical, and theoretical study of performance and drama in the humanities. Producing critical and analytical writing will enable the student to better understand academic critical and analytical writing, as well as enabling the student to better understand the work itself by utilizing a critical and analytical framework. The final exam requires students to utilize critical and analytical skills within the context of material retention, a key component to the study of humanities.

Related Instructional Approaches/Techniques:
The performance presentation is presented in-class, therefore enabling the students to benefit from each other’s research, creating a community of scholars who are working critically within the field of Theatre for Social Change. The 500-600 word paper expands those critical and analytical skills, both in class through class discussions about the live performance, and individually as the student coheres his/her analysis into the written body of work. The final exam’s format requires written responses that utilize material retention, criticism, and analysis in the individual student.

Related Course Assignments and Tests:
Class discussions, small group discussions, a creative journal, quizzes and tests, a performance midterm, a group presentation, a research paper on a spoken word artist, 500-600 word paper based on the analysis and attendance at a performance event, and a final group presentation.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values

Related Course Outcomes:
This course enables students to critically reflect on the formation of human goals and values
and articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values in two distinct ways. The study and analysis of drama of social change will enable students to critically reflect on the creative inquiry into the formation of human goals and values. The study of contemporary American drama and performance will enable students to critically reflect on the creative inquiry into the formation of some of the most important human goals and values of the 20th and 21st century regarding race, gender, ethnicity, identity, the immigrant experience, the racial and ethnic minority experience, and the tension between cultures existing in physical, psychological, and spiritual tandem. Contemporary America's creative reflection on these issues has piloted the course of American culture, policy, and thought regarding its goals and values vis a vis race, ethnicity, identity, and culture.

Related Course Content—subject matter, readings:
Every text, film, and performance studied, every class discussion, and every lecture will at least in part explore how the work, or approach in question contributed to the formation of human goals and values and how its creativity and unique framing is intertextualized within the larger web of dramatic works and history and their part in the formation of human goals and values.

Related Instructional Approaches/Techniques:
The lectures about the texts, films, and performances studied will serve as the pedagogical underpinning to enabling the students to critically reflect on the formation of human goals and values and articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values through class discussions, small group discussions, the midterms and the research paper and oral presentation, and the final exam.

Related Course Assignments and Tests:
Class discussions, small group discussions, a creative journal, performance midterm, group presentation, final group presentation.

5. **THEMATIC STUDENT ACTIVITIES THAT CROSS ALL THREE COURSES**
The three courses in the Moving Bodies, Shifting Identities & Social Justice cluster will connect to each other through a creative series of links throughout the academic year. The full cluster will meet at least three times per quarter to engage in exercises, explorations and creative projects focused on a specific public space on campus. Each quarter the cluster will spend time together as a whole and with individual classes in the spot that the instructors have chosen for that quarter. We will lead students in an analysis of how the particular spot is used, what might be missing from it, and how we can enhance it through engaged performance and participatory athletic activities. One quarter we might focus on the bleachers rising up from the track and athletic field. Another quarter might be focused on revitalizing the area behind the dorms. And another quarter might find our cluster creating performances and participatory activities in the picnic area just outside the Physical Education building. We will connect the academic learning in each of the three core cluster courses to practical applications of building inclusive communities around accessible public spaces.

We will address the “wicked problem” of contemporary relationships to the places our bodies inhabit. In a highly diverse, increasingly technologically focused society, it can be very
difficult to feel connected to one’s identity in such a way that includes ancestral lineage and meaningful partnership to the land itself. Many indigenous cultures have been fighting a losing battle against forces of colonization, displacement and insensitive modernization. Incoming students at CSUEB have such a wide range of relationships to their cultural identities and homelands. Many have lived in other countries connected to their cultural heritage. Many know that their families came to this country from somewhere else long ago, but have little connection to that place now. Many grew up in poverty-stricken urban areas in which a relationship with the natural world was near impossible to forge.

How can we as a learning community foster a sense of connection to the land of the East Bay, and the meta-culture that we are a part of—made up of countless identity groups and cultural lineages? What does it mean to have a sense of indigenous relationship to the land? What is it like when we don’t? How do we inhabit the landscape of the East Bay and particularly the CSUEB campus in such a way that honors the Native American peoples that lived here before, and also provides opportunities for new creative intimacy with the environment.

We don’t have the answers to these questions but we are committed to exploring them and to lead a cluster of students each year in a meaningful and practical exploration of their relationships to their own bodies, their own and each others’ identities, and the public spaces we have inherited as members of the CSUEB community. We intend to not just study issues of social justice and body politics from afar, but to engage directly with our students in shaping the ways we come together on this campus to reflect a deep sense of respect and inclusion.

Instructors for each of the three Moving Bodies, Shifting Identities & Social Justice courses will meet at least once a quarter to make sure the courses are progressing in tandem. We will gather as a cluster at least three times each quarter, culminating in a public performance and athletic event. We will structure these public culminations so that they encourage participation by everyone in the cluster and others from the campus community. We will use our time together to give our students a deeply meaningful exploration opportunity and to connect that directly with an open, applied dialogue with the campus community. We will call on guest artists, lecturers and activists to help guide these explorations and to widen students’ understanding of the issues addressed.

We are passionately committed to providing a high-quality, engaged and just educational experience.
Dance for All Bodies and Abilities
Dance 1201 (Bodies at Play Cluster)
Spring 2014 Tues/Thurs; 2 - 3:50pm PE 140

COURSE DESCRIPTION
All bodies can dance. Dance can include movement focused on expression, athletic movement in sports, everyday actions and more. Through studying inclusive dance we will explore the nature of creativity and what it means to live harmoniously and with passion in an extremely diverse society.

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COURSE REQUIREMENTS
Because everyone learns in different ways, and some of us have disabilities and other challenges with class participation, please speak with/email me to let me know if you need creative adaptations for any assignments. For meetings outside of class, it is best to make an appointment by emailing me at eric.kupers@csueastbay.edu.

Participation: This course can be best described as a collaborative creative research laboratory. In order for our time together to be successful, students must practice sincere commitment, focused concentration, respect, and openness to new material. This includes coming to class with a pro-active, positive attitude. Participation with a positive attitude involves not only showing up, but also contributing to the best possible results for everyone in the class, taking part in discussions, and doing each assignment to the best of your ability. There are no "right and wrong" answers to the questions we are exploring. Everyone’s viewpoints will be honored when presented in a respectful manner. No intimidating or disrespectful behavior will be tolerated.

Attendance:
Mandatory for you to be able to participate. After two absences course grade will drop one letter grade per absence. Come to class on time. If you are more than 15 minutes late, it will count as 1/2 of an absence. You are responsible for knowing and completing any material you miss. You should have at least one “buddy” who can fill you in on what happened during class time you missed. I might not have time to update you outside of class. You should also keep track of your own work and participation. I will not be able to tell you what your grade is during the course of the quarter.

Weekly Homework Assignments
Your homework will include reviewing, remembering and adding to the creative assignments that we work on in class.

Performance Responses
To support and give a context to the creative work we do in class, each student should attend these three performances:
1. Heidi Duckler Dance Theater’s Site-Specific Performance at CSUEB: April 9th at 5:15pm and/or 8:30pm, starting in front of the University Theatre, FREE - info at www.heididuckler.org
2. AXIS Dance Company’s Home Season. April 11 - 13 @ the Malonga Casquelord Center for the Arts - info at: www.axisdance.org
3. The 2014 CSUEB Dance Faculty Show: Tongues/Gather. May 9 - 11 @ the CSUEB University Theatre - info at: http://www.csueastbay.edu/class/departments/theatre/performances.html

You will be asked to turn in your ticket stub and printed program as evidence of your attendance at the performances, and you will be asked to complete a written assignment for each. If you cannot attend one of these performances, let me know right away so we can come up with an alternate assignment for you.

Mid-Term and Final Projects:
You will create short mid-term and final group performance projects to perform in class. No previous experience is necessary. The mid-term projects will be performed in class mid-way through the quarter. The final projects will be performed in class on 3/13 (our last regular class meeting.) We will also have a final during our scheduled finals time. This second final will not be a "test," but rather a chance to review and reflect on what we did together this quarter.

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EVALUATION
Class Participation/Homework: 50%
Mid-Term Project: 10%
Final Projects: 20%
Performance Responses: 20%

We will rarely have written work to turn in. However, when we do, please follow these instructions. On every page of everything that you turn in, you must put the following. Written Work that doesn't have all of these items clearly listed might not be counted towards your grade:

- **Your full name** (as it appears on official university documents and computer files)
- **Your Nickname** (if applicable – whatever name we know you by in class.)
- **The name of the course**
- **What the assignment is** (i.e. a creative video response, a creative performance response, discussion points, notes from watching class, etc.)
- **Date**

If you would like your work returned to you, please provide an envelope with your name on it.

**Attire:** Dress comfortably and be ready to **dance on the floor** (wear clothes that you don’t mind having some wear and tear). No street shoes are allowed on the dance floor. Dancing barefoot or in socks with rubber grips on the bottom is preferred. (If this is a problem for you, you may where dance shoes—ballet, jazz, or martial arts shoes will be fine. You can also dedicate a pair of sneakers to the dance studio, which you won’t wear outside for the whole quarter.)

**SAFETY:** There are many different levels of movement experience in this class and we will be trying things that are new for many of you. Please stay tuned into your body and environment at all times. It is up to you to take responsibility for your physical safety. Don’t push yourself beyond what feels reasonably safe, and at the same time, do consistently challenge your comfort zones—the most fulfilling aspects of any art form involve some level of conscious risk. If you have any questions, hesitations and/or physical limitations in regards to the class work, please always feel free to bring them up with me in or out of class.

**Teaching Assistants:** In this course I will be mentoring teaching assistants. These are students and alumni who have taken courses with me before and want to learn how to teach inclusive movement to diverse populations. Each of these TA’s will be taking on basic teaching duties under my supervision, including leading group discussions, directing performance pieces, teaching material to the class, keeping track of attendance and giving initial grades to homework. Disrespect towards the TA’s will not be tolerated.

**Ongoing Make-up/Extra Credit Assignment:**

**INCLUSIVE INTERDISCIPLINARY ENSEMBLE REHEARSAL SESSION**
The Inclusive Interdisciplinary Ensemble is a group of student, community and professional performers who come together to create a major interdisciplinary work each year. We meet Thursday nights from 6 - 9:30 on campus at CSUEB. If you would like to attend as an extra credit assignment, talk to me beforehand. You will then come and join us in some exercises, and watch some others.

**ADDITIONAL COURSE INFORMATION**

**MEETING OUTSIDE OF CLASS:**
Please let me know if you'd like to meet outside of class to go over any of the course material or to discuss questions that have arisen for you. The best way to contact me is by emailing: eric.kupers@csueastbay.edu. You can also call 510.885.5154.

**ACCESSIBILITY NOTE:**
If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency evacuation, please contact me as soon as possible. Students with disabilities needing accommodations should speak with the Accessibility Services. Information on accessibility at CSUEB can be found here: [http://www20.csueastbay.edu/at/departments/as/](http://www20.csueastbay.edu/at/departments/as/)
LEARNING OUTCOMES

Dance 1201 is a course designed to lay the foundation and introduce techniques for students to meet the following Theatre and Dance Department Learning Outcomes:

A. **Students will be able to communicate in writing, orally, and visually in their area of emphasis.**

B. **In order to be able to conduct and analyze background research, scripts, and performance for use in scholarly and performance applications, students will have knowledge of dramatic literature and performing artists throughout the ages and an appreciation of theatre arts history and the role theatre arts have played and continue to play in human culture and society.**

C. **Students will have a foundation in performance techniques and production technology of theatre and dance, especially those appropriate to their area of emphasis.**

D. **Students will be able to reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work.**

E. **Students will have solved problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways.**

General Education Learning OUTCOMES related to this class

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

CSUEB INSTITUTIONAL LEARNING OUTCOMES related to this class

1. Graduates of CSUEB will be able to think critically and creatively and apply analytical and quantitative reasoning to address complex challenges and everyday problems.

2. Graduates of CSUEB will be able to communicate ideas, perspectives, and values clearly and persuasively while listening openly to others.

3. Graduates of CSUEB will be able to apply knowledge of diversity and multicultural competencies to promote equity and social justice in our communities.

4. Graduates of CSUEB will be able to work collaboratively and respectfully as members and leaders of diverse teams and communities.
THEATRE ARTS 1016 - THEATRE FOR SOCIAL CHANGE

FALL 2014
PROFESSOR ANN FAJILAN (FA-HEE-LAWN)
OFFICE ROBINSON HALL 203
OFFICE HOURS: M & W 9:30 - 10:00 & T 2:00 - 4:00 pm & by appointment
EMAIL: ann.fajilan@csueastbay.edu

COURSE DESCRIPTION: This course will introduce students to the legacy of American social change artists and how ethnic, racial, and gender obstacles helped forge creative expression in theatre; artists as outlaws, rebels and people outside the mainstream. Theater artists who have worked for the "greater good" will be examined. Students will be exposed to theatre games, group-oriented projects and cooperative learning techniques. Play attendance required, students are responsible for securing show tickets and transportation.

STUDENT LEARNING OUTCOMES:
- Read, write, compute, and speak well by incorporating basic theatre skills; including monologue, auto-ethnography, oral history, and group scenes.
- Demonstrate fundamental critical thinking skills and information competency by researching, analyzing and organizing data from Social Justice theatre sources.
- Demonstrate problem-solving skills with a theatrical lens as they learn how to translate the written word into a living stage performance.
- Work well in teams and with others of diverse backgrounds through theatre games, group-oriented projects and cooperative learning techniques.
- Have a sense of personal and professional responsibility as they will be accountable to others through scene work, group presentations and collaborative brainstorming sessions.
- Exercise leadership in their professions and communities by paying attention to and integrating the effects of critical Social Justice contributions in history, arts, American theatre and pop culture. Students will also perform some of their work at a public presentation for Diversity & Social Justice week.

GENERAL EDUCATION LEARNING OUTCOMES:
- By examining Social Justice dramatic theatre works and spoken word, the students will be able to think clearly and logically, to find information and examine it critically.
- Students are required to perform Social Justice dramatic theatre works and spoken word. They will be able to incorporate basic presentation skills to communicate orally.
- They will write peer and self assessments, thereby using their critical and written skills. They will have a new appreciation about their own bodies and how a theatrical lens illuminates human society and the physical world they live in.
Social Justice dramatic theatre works and spoken word will connect the students to our shared humanity and global cultural endeavors.

- Through theatre games, group discussions and group projects, students will come to understand and appreciate the contributions to knowledge and civilization that members of diverse cultural groups and women have made.

**Flexibility is the Key, Communication is the Tool.**

**EXPECTATIONS:** Your grade will be based on attendance, participation, a positive working attitude, a class journal, quizzes & tests, a performance midterm, two papers and a final presentation.

**REQUIREMENTS:**
- 10 pts Attendance & Positive participation (discussion & performance)
- 10 pts Quizzes & tests
- 10 pts Journal
- 10 pts Group Presentation of a Social Artist
- 20 pts MIDTERM-performance of def poetry from the BB list or scene or monologue from the play list.
- 10 pts Production paper
- 10 pts Research paper on local def poet performance
- 20 pts FINAL PRESENTATION
- 10 pts Original work based on course materials. (spoken word & scenes)
  First assignment should be a published work, then credit will be given for original material.

110 possible points 95 pts = A  85 pts = B  75 = C

**please come dressed to move, there will be floor exercises involved.**

**REQUIRED BOOKS:** Angels in America, The Laramie Project, The Meaning of Matthew, Twilight: Los Angeles, The Vagina Monologues, Transforming Pain into Power

*Prepare a short section of the play to present when the play appears on the schedule.*

**PLAYLIST:**

websites:
dvds:
Half the Sky: turning oppression into opportunity for women worldwide
The House I Live In (the war on Drugs)
A Place At the Table (hunger in America)
The Invisible War (rape in the U.S. military)
MissRepresentation (the media's portrayal of what it means to be a powerful woman)
Let Fury Have the Hour (transforming personal anger into art)
dark girls (prejudices that dark-skinned women face throughout the world)

plays:
Sizwe Banzi is Dead, Athol Fugard
A Woman Alone & Other Plays, Franca Rame & Dario Fo
9 Parts of Desire, Heather Raffo
O Solo Homo, the new queer performance, ed. Holly Hughes
Out of Character: Rants, Raves and Monologues from Today's Top Performance.
   ed. Mark Russell
Say Word! Voices from Hip Hop Theater, ed. Daniel Banks
The Good Body, The Treatment or Necessary Targets, Eve Ensler
My Name is Rachel Corrie, Alan Rickerman & Katherine Viner

anthologies of monologues & scenes:
Monologues for actors of color: men, & Monologues for actors of color: women,
   ed. Roberta Uno
Multicultural scenes, ed. Roger Ellis
Black Heroes in monologue & More Black Hero Monologues, Gus Edwards
The Fire This Time, African American Plays for the 21st Century, ed. Elam & Alexander
On New Ground, Contemporary Hispanic-American Plays, ed. M. Elizabeth Osborne
Between Worlds, Contemporary Asian American Plays, ed. Misha Berson
An Anthology of Native American Plays, ed. Mimi Gisolfi D'Aponte
Salaam, Peace-An Anthology of Middle Eastern-American Plays, ed. Hill & Amin
Contemporary Plays by Women of Color, Perkins & Uno
Bold Words-A Century of Asian American Writing, ed. Srikanth & Iwanaga

JOURNAL: A notebook filled with your unique perspectives of the impact and viability of the vocal & physical exercises. Comment on class exercises and personal & peer progress. Please include reflective writing based on your personal adjustments to the materials. You may also draw, create a video and/or do a mix.
16 entries, one page each. No play by play descriptions of the class activities, just your reactions to and observations about them. If you do not want me to read an entry, simply fold the page over and I will respect your privacy. However, there should be 16 viable entries that can be read and reviewed. If I cannot read your handwriting, I cannot read and review it.

Due date: Week 9
GROUP PRESENTATION: 10-15 min. performance of an assigned social change artist’s work. Cover their most important works and the legacy they left behind. Example: One Billion and Rising. Who were they? What was it? When did they do it? Why did they do it? What did it accomplish? Perform something from youtube clips or assigned script. Groups: no larger than 5 members

Due date varies depending on artist. TBA (Weeks 3, 6 & 8)

PAPERS:
Research Paper should cover the artist’s background, your connection to their piece and a short analysis of the content. 2-3 pgs.

Due date: Week 5

Production Paper must be on a live stage show. You must be in attendance and your paper should cover the concept, production elements, marketing, acting abilities, theatrical experience and personal recommendation. See the prompt for the Production Paper. 2-3 pgs.

Due date: Week 6

Possible Productions: Berkeley Rep Theater, Aurora Theater, Shotgun Players, Campo Santo - Intersection Theater, Yerba Buena Center, Brava Theater, TMI-La Pena, The Marsh- SF & Berkeley, Golden Thread Productions, Cutting Ball Theater, DVC, Chabot, Ohlone, Los Medanos, City College of SF

OR

Chose a social change play and do a production concept design and textual analysis. Example: Vagina Monologues by Eve Ensler or A Memory, A Monologue, a Rant & a Prayer-ed. Eve Ensler & Mollie Doyle. Research the V-Day organization and summarize their goals and accomplishments. How would you design the visuals? What is the piece about? Cover given circumstances, character development and language. No cut and paste from internet sources. I want your unique perspective, not some over-used, unimaginative summary. If you chose this specific subject--attend a V-Day event in the Bay Area.

Due date: Week 6
MIDTERM - perform a piece of def poetry from the BB list, a scene or monologue from the play list, or get prior approval from Professor Fajilan for an alternative selection.

Due date: Week 7

EXTRA CREDIT: Up to 9 points. See an approved film or attend a political event either on or off campus. 1 point for attending, 2 points for a one page analysis paper.

Due date: Week 8

FINAL PRESENTATION:
Performance (5 min minimum-20 min maximum) Groups: no larger than 5 members
Possible formats include, but are not limited to:
1. Presentation of a social change artist not covered in class.
2. Conceptual design presentation for a social change benefit.
3. Research current funding sources for Arts Administration and Marketing for social change causes. Include target audiences and strategies for community support.
4. Training manual for educators of social change. Cite sources. Must include a demonstration.
5. Social History hit list that young adults should know about.
6. How do you become the change you want to see? Action plan.
7. Social Change/History re-enactment for K-12 students
8. How are feminists dealing with the current music video depictions of young women? Or the Republican's redefinition of rape?
9. Social Entrepreneurship
   Bangladesh, No Nukes, Comic Aid, Farm Aid, Bandaid, Live Aid, FEED, V-Day, We Are the World, Hope for Haiti...
   Who has a Foundation and how is it working?
   Which celebrities are giving back? What is a NGO?

Due date: Week 10

FOOD & DRINK - Bottled water only.
ACCOUNTABILITY: Keep a running point tally of your grade so you are constantly aware of what is required to get a passing grade. You cannot pass this class by simply showing up. You cannot pass this course if you do not come to class. See me during office hours before anything becomes a problem. Or email me. (Don't wait until the tenth week). If you have performance anxiety attacks, come see me. This is a theatre performance course, so you will be required to present something in front of the class. No late due dates or re-taking of tests will be allowed. Emailed papers (if not previously approved by me) will be graded down. You MUST turn in written work to pass this class. If you do half of the work, you will get a D. If you do two thirds of the work, you will get a C. If you complete three quarters, you will get a B. If you complete every assignment and show extreme effort, you will have EARNED the A. Refer to your grade evaluation document on BB to keep track of your progress. Positive participation means you volunteer for class presentations, are helpful, contribute to the well being of the classroom experience and support your peers. I will grade down for disruptive, disrespectful behaviors. You know who you are, so does everyone else. If you do not feel like contributing to the class on any given day, don't come. You must be willing to be engaged and engaging. This is an ensemble-oriented learning environment. This is not your average class. Ask around. What you bring to the class and the impressions you leave behind are extremely important in this environment. I also look at the degree of difficulty, your commitment and your willingness to take the assignments seriously. The well-being of the class is everyone's responsibility.

DISRUPTIONS: I have zero tolerance for class disruptions. You will receive one warning, and if unacceptable behaviors continue, you will be asked to leave and referred to the Student Judicial Officer. Please help me keep this a productive learning environment. Texting is disruptive. Yes, I am referring to you.

TENTATIVE SCHEDULE: (subject to change, adjustments made in class depending on the abilities and willingness of our classmates)

Week One
INTRO & EXPECTATIONS (YOURS AND MINE)
Your body, your instrument. Come dressed to move.
If the world could understand you, how would you change the world?
Angels In America (dvd - class viewing)

Week Two
The Laramie Project & Moises Kaufman
The Meaning of Matthew
Day of Silence

Week Three
The Medea Project & Rhodessa Jones
damalia ayo, W. Kamau Bell, Tim Wise
Key & Peele
Week Four  
Twilight, Los Angeles & Anna Deveare Smith

Week Five  
The Vagina Monologues & Eve Ensler
A Memory, A Monologue, a Rant & A Prayer.
(get alternative midterm choice approval)
Research paper DUE

Week Six  
Transforming Pain into Power & Daniel Beaty
def poetry on Broadway & Russell Simmons
Wong Flew Over the Cuckoo's Nest, Kristina Wong
Solo Artists (The NEA 4)
Guillermo Pena Gomez, Brian Copeland
Dario Fo & Franca Rame
Production paper DUE

Week Seven  
MIDTERM PRESENTATIONS (20 pts)

Week Eight  
teaching for change.org
Lesson plans for multicultural students
extra credit DUE

Week Nine  
Final Rehearsals
Journal DUE

Week Ten  
Final Presentations

University policies regarding cheating and academic dishonesty:
By enrolling in this class the student agrees to uphold the standards of academic integrity
described at http://www20.csueastbay.edu/academic/academic-policies/academic-dishonesty.html.

Accommodations for students with disabilities:
If you have a documented disability and wish to discuss academic accommodations, or if you would
need assistance in the event of an emergency evacuation, please contact me as soon as possible.
Students with disabilities needing accommodation should speak with the Accessibility Services.

Emergency information:
California State University, East Bay is committed to being a safe and caring community. Your
appropriate response in the event of an emergency can help save lives. Information on what to do
in an emergency situation (earthquake, electrical outage, fire, extreme heat, severe storm, hazardous
materials, terrorist attack) may be found at: http://www20.csueastbay.edu/af/departments/risk-
management/ehs/emergency-management/index.html. Please be familiar with these procedures.
Information on this page is updated as required. Please review the information on a regular basis.
KIN 1xxx: Physical Activity and Social Justice

Course Description: Kinesiology as an academic field investigates human movement from various disciplinary perspectives such as physiology, psychology and sociology. Professionals apply this knowledge to promote quality physical activity experiences. Kinesiology practitioners not only need to know about proper body mechanics, nutrition, and training techniques, but they also need to know strategies to create meaningful and satisfying physical activity opportunities for all people. This course explores ways in which we can promote more humane, socially just, and democratic forms of physical activity so that all are given opportunities to gain the benefits of physical activity.

Course Objectives:
1. The student will be able to identify and describe common barriers to participation and retention in physical activity
2. The student will be able to identify and describe strategies that support inclusive and democratic physical activity environments
3. The student will be able to use basic research skills to identify and describe patterns of physical activity participation
4. The student will be able to use systematic observation techniques to assess inclusive practices of both formal and informal physical activity environments
5. The student will develop and present a report on the degree of inclusiveness of a particular physical activity environment.
6. The student will be able to identify and describe best practices of physical activity and inclusiveness.

Potential Course Assignments
1. Personal mapping of their physical activity patterns (goal is to raise awareness that spaces have meanings, and those meanings can vary for different people)
   a. They need to physically map as well as explain meanings of those spaces for them  
   b. They can then read others maps and try to explain why there may be similarities or differences in patterns and meanings
2. Assess particular physical activity spaces on campus for participation patterns and inclusive practices
   a. Observation of those spaces at different times  
   b. Interview/survey supervisors and participants of those spaces
3. Develop tools that would be useful for campus community
   a. Ex: report card  
   b. Ex: video of best practices
4. Report back to the campus community about their findings
   a. Ex: student government  
   b. Ex: RAW  
   c. Ex: KIN department