Proposal for Continuing Cluster

**Bodies at Play**

1. **CLUSTER THEME**
   
   *Bodies at Play* will look at one of the most fundamental links between the diverse cultures and identities that make up the CSUEB student population: *everyone has a body*. Through science, social science and the humanities, we will examine the body from different cultural lenses and with the underlying goal of leading students to a greater understanding of their own bodies and how they fit into society at large.

   Incoming freshman are at a stage in their lives where their bodies are changing rapidly and these changes can be disorienting and confusing. The velocity of such changes makes the body a central focus of their daily concerns, and so crafting a year of cluster courses around the study of the body will attract and sustain their interests, giving the students an outlet for their energy, questions and creativity. Students will get to play in all senses of the word: sports and games, recreation and fun and putting on dance “plays” for each other and the campus community.

   Through the study of dance, leisure and recreation, athletic performance and nutrition, *Bodies at Play* will provide a well-rounded look at some of the most pressing body-oriented issues that students face, and place them within the context of academic study and the social climate of the very diverse East Bay Area. Issues addressed will include: body image, food and celebration, disability, gender and sexual identity, eating disorders, cross-cultural approaches to recreation and ritual, health and fitness, the relationship of physiological and psychological changes, tradition versus innovation and the nature of collaboration within diverse populations.

   Students will have the opportunity to integrate the experiential learning of dance, creative arts, food preparation, recreation planning and athletics, with theoretical and analytical approaches through reading, discussion, films and writing. Through coming into an informed, sensitive and celebratory relationship with their own bodies, students in the *Bodies at Play* cluster will be ready to approach the rest of their University education with inspiration, focus and an embodied connection to their communities.

2. **COURSE LIST**

   - **DANCE** 1201, *Dance for All Bodies and Abilities*, 4 units
   - **REC** 2400, *Leisure Self and Society*, 4 units
   - **KPE** 1625, *Nutrition and Performance*, 4 units

3. **INTEGRATION OF THEME IN COURSE CONTENT**

   *Dance for All Bodies and Abilities* (Dance 1210) will take the themes of the *Bodies at Play* cluster and translate them into movement explorations and critical discussions of the evolution of contemporary dance. Sharing the other courses’ examinations of leisure, entertainment, nutrition and performance, Dance 1210 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.

**Dance for All Bodies and Abilities** (DANC 1201) will give students a chance to integrate all they are learning about dance, nutrition & performance and leisure & recreation by providing 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. The course will draw from the growing, international Physically Integrated Dance Movement and teach techniques for understanding, practicing and choreographing dance in methods that are inclusive of diverse body types, including people with disabilities. 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 *Bodies at Play* cluster, and to everything they engage in.

**Leisure, Self and Society** (REC 2400) explores the universal concepts of leisure, recreation and play through the examination of cultures around the world including subcultures in the USA. Leisure is the time when each person is their most authentic self. Students will learn about their own leisure, what their family taught them and friends’ perspective. Small groups will research different cultures and sub-cultures around the world and create in class presentations about how that culture “leisures”, celebrates and plays. They will look at the art, games, celebrations and food of their researched culture and their presentations must involve the whole class in experiencing activities they have learned about.

**Nutrition and Performance** (KPE 1625) will provide students with a broad based understanding of nutrients and their role in the energy pathways, and how their intake can be modified to optimize health, fitness, and sport performance. Students will also investigate the role of exercise and dietary manipulation to affect changes in body composition as well as different methods available to make dietary and fitness assessments. Finally students will gain an understanding of disordered eating behaviors and their implications for exercise and sport performance.

**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
tradiotions 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 room 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 mobilities, 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.

REC 2400 – LEISURE, SELF AND SOCIETY
GE SOCIAL SCIENCE LEARNING OUTCOMES

REC 2400 introduces students to a variety of theories and models from several different social science disciplines, including leisure, recreation and play and its impact on quality of life of individuals, and communities.

1. 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.
   a. State at least two standard or basic theories and models
   b. Define key disciplinary terms
   c. Identify professional applications of disciplinary concepts

Rec 2400 introduces students to the body of knowledge in leisure including definitions, various theories, how leisure is studied, and how that knowledge is applied in our profession. Students will be required to demonstrate orally and in writing through individual and group projects by researching a culture and how leisure is experienced in that culture and then prepare presentation materials to share with the whole class about the knowledge they learned. They must design engaging activities to motivate their classmates in participating and learning. The theories covered in this course include Leisure theories, (Flow, Leisure as a State of Mind, Holistic, Leisure Motivation), and Motivation theories (Maslow’s Hierarchy of Needs, Attribution, Expectancy theory)
2. Demonstrate, orally and in writing, recognition of the inquiry methods used by at least one of the social or behavioral science disciplines.
   a. Identify key research issues
   b. Describe how hypotheses or research questions are formed
   c. List examples of data that are examined
   d. Describe how data are analyzed

Students will be required to read assigned readings, complete research on their assigned topic, critically evaluate the information discovered and determine the critical information to share and then apply it to both their Culture presentations. Each presentation will include citations from research, including how the information was gathered for the different studies. Students will research the literature in Leisure Anthropology, Sociology, the Arts, and Music to gather relevant information. They will explain how leisure is both conceptualized and implemented in their assigned culture. Through the Leisure Interviews assignment, students will collect data about participation in leisure from people across the lifespan. They will then have to analyze and interpret the data and how leisure changes over the lifespan.

3. Explain in writing, using examples, how human diversity and the diversity of human societies influence our understanding of individual and collective human behavior.

Through class readings, research and preparation of culture presentations students will explore how culture impacts the concept of leisure and its impact on perceptions of quality of life. Weekly discussions and debates based on knowledge gained from assigned readings and research will look at gender, communities, social class, income, age, work and how they impact leisure. Individual Leisure interviews will also contribute to their understanding of how diversity and beliefs impact behavior.

4. Develop advanced skills in oral and written argument in the social or behavioral sciences. (Possible areas include: biomedical and health issues, socio-economic class, crime, discrimination, education, energy, environment, gender, global economy, immigration, military intervention abroad, poverty, race, technology.)

Students will use advanced skills in oral and written argument each week as they participate in mini-debates based around the readings of the week. Examples of a few of the debate topics include:

- Leisure is a Human Universal? Is there any society or culture without leisure?
- Leisure is Free Choice
- Leisure Requires an Exploited Class of Workers
- The Work Ethic has been Lost
- Leisure Has Become a Primary Symbol of Social Status
- Women Are Leisure for Men and Make Men’s Leisure Possible

5. THEMATIC STUDENT ACTIVITIES THAT CROSS ALL THREE COURSES

The three courses in the Bodies at Play cluster will connect to each other through a creative series of links throughout the academic year. The full cluster will meet at least twice per quarter to participate in lectures and workshops all together. Each quarter a guest artist or lecturer will address the full cluster about body issues in our fast-changing society.

In Fall Quarter, AXIS Dance Company, one of the world’s leading physically integrated dance companies will give a lecture/demonstration and mini-workshop on dance for people with and without disabilities. The company’s virtuosic dancers, who range from dancers using wheelchairs to dancers with four-limbed prosthetics, expand the notion of what a capable and attractive body can be, and dispel many myths about disability. In Winter Quarter, Marilyn Wann, the author of “Fat? So!” will give a presentation on the fat-acceptance movement, including discussion of fat peoples’ needs in artistic, leisure and athletic environments. She will
present her comprehensive medical evidence that challenges many commonly held prejudices towards fat people and engage the full cluster in a lively discussion. Ms. Wann will also address the prevalence of eating disorders, approaches to fashion for alternative bodies and will lead the students in writing about their own bodies. In Spring Quarter Project Bandaloop, an Oakland based company that has gained international fame through its innovative combination of rock climbing, nature expeditions and dance performance will do a performance and video presentation on their work. Bandaloop is a striking example of the ways in which athletics, recreation and dance can come together and will show breathtaking footage of their adventures at many of the world’s most challenging rock climbing sites. Additional guests that will be rotated in alternate years include: Destiny Arts Youth Program (martial arts, dance, social activism,) Laura Ellis (director of the African and African American Performing Arts Coalition,) Anna Halprin (founder of Tamalpa Institute and developer of the Life Art method,) Neil Marcus (disabled playwright, actor and disability rights activist,) and more.

The first full cluster event each quarter will be a team development event (low elements of ropes course, Leisure Olympics and World Games, Music and Celebrations) that will focus on leisure and fun so the students can experience what we are studying.

The second full cluster event each quarter will be led by one of the three cluster instructors. Eric Kupers will lead the students in a giant dance exercise in which all 90 participants are integral parts of a large scale series of patterns, demonstrating the power of unifying across diverse racial, cultural and body image divides.

Instructors for each of the three Bodies at Play courses will meet at least once a quarter to make sure the courses are progressing in tandem. The cluster will assign students one book to slowly work through (in addition to the reading that is specifically geared each quarter towards each class) so that the full cluster will be reading and discussing the same thing throughout the year. This book, “Body Stories,” by Andrea Olsen, leads students through experiential anatomy exercises that involve an accessible approach to body fitness and encouragement to treat learning as a form of play. There are 31 chapters with accompanying exercises in the book, so the whole cluster will progress together through it with one or two chapters per week. Each instructor will relate the “Body Stories” material to the particular course she/he is teaching. Students will keep a yearlong journal portfolio that includes all written work from each course as well as the “Body Stories” responses. To culminate the year, the entire cluster will plan and participate in a celebration of the body that includes multicultural food, games and dance performance.

Approved by Department Chairs:

Signature

Signature

Signature
Approved by College Dean/Associate Dean

______________________________  __________________
Signature                              Date

Signatures of three faculty members:

We each agree, if selected, to meet on the following three days for an end-of-Spring or Summer Seminar on interdisciplinary curriculum and pedagogy and course integration ____________________.

______________________________  __________________
Signature                              Date

______________________________  __________________
Signature                              Date

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Signature                              Date

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1 While College approval for application of courses to meet GE requirements is not required, College approval assures support for departmental participation.
Bodies at Play will look at one of the most fundamental links between the diverse cultures and identities that make up the CSUEB student population: everyone has a body. Through science, social science and the humanities, we will examine the body from different cultural lenses and with the underlying goal of leading the learning community to a greater understanding of our own bodies and how they fit into society at large.

Contemporary society is filled with conflicting messages about how we should use and care for our body, as well as what bodies we should find attractive and healthy. These messages are clouded by all sorts of misconceptions about race, gender, ability/disability, size and behavior. Our primary intention, through each of the three courses that make up the cluster, will be to offer tools to transform attitudes towards each individual's body, bodies in general and body image, so that we can relate to the world around us in a way that is informed, authentic, appropriate and empowering. Each course will encourage everyone in many different ways throughout the year, to recognize the great diversity in human bodies, and for each person to define ourself what to believe and how to act.

Each quarter will be divided into three “units” of study, experienced through the three different Bodies at Play disciplines: Theatre and Dance, Hospitality, Recreation and Tourism, Nutrition and Physical Performance. We will investigate:

1. **Personal attitudes towards the body.** How have we experienced our bodies in terms of physical movement, food, nutrition, leisure, enjoyment, expression? What has worked well? What would we like to change? Where did each of us learn our beliefs about the body and diversity?

2. **Cultural attitudes that govern our relationships with bodies.** How does culture, race, economic class, gender, sexual orientation, size, ability/disability affect how we inhabit our bodies? What negative beliefs and/or prejudices have we inherited from the world around us? How does that affect our embodiment and our attitude towards others?

3. **Challenging body prejudice/misinformation and Celebrating embodied diversity.** How can we each live our lives in ways that honor our authentic beliefs about our bodies and that make room for diverse approaches to embodiment? What types of food, leisure activities and modes of physical expression can empower us to be fully ourselves, while celebrating and supporting the vast diversity of contemporary society?

As part of the Bodies at Play cluster, students will keep a journal, to be added to with assignments from each course, so that by the end of the year you will have a complete record of what we’ve explored.

Through the study of physically-integrated movement, leisure and recreation, athletic performance and nutrition, Bodies at Play will provide a well-rounded look at some of the most pressing body-oriented issues that contemporary society faces. We believe that the work we do in the Bodies at Play cluster will help you approach the rest of your University education with inspiration, focus and an embodied connection to diverse communities.