Global Learning Goals: By the end of the semester my students will discern dance in cultural context of their own lives and communities. They will experience and compare dance as it is practiced and performed as an embodied social language and art form. In collaboration with peers, they will create dance events that integrate and express their dialogues about perceptions of diversity, belonging and change.

Global Learning Outcomes:
To recognize oneself and one’s culture through the perception of others
To participate in international experiences, interactions and collaborations

World Regions:
Central Eurasia
The Middle East

(*As of Fall 2012 the School of Health, Physical Education and Recreation (HPER) became the School of Public Health (SPH), as of July 1, 2013 the Contemporary Dance Program will move out of the Department of Kinesiology, SPH and will move to the Department of Theatre, Drama and Dance in the College of Arts and Sciences, the course will be listed as THTR-D-231)

PART TWO: STATEMENT

How My Participation Changed my Teaching:
My scope broadened in terms of how I thought about how dance could cross borders and express culture. I began to see how it was imperative to teach through an international lens in all of the dance courses I teach. Instead of teaching just the elements of dance, *locomotion through space*, for example, the concepts became much more charged and political when approached with a global perspective. Questions arose about who in the world is allowed to travel through space, and where are they allowed to go? Who has access to space, and who doesn’t?

How Integration of Global Learning Outcomes Furthered the Course Goals
As stated above the GLOs pinpointed the immediacy of movement of the body as a central human experience. It allowed for the scope and definition of *dance* to be metaphoric for life in global context. The integration of the GLOs necessitated creative collaboration.

A dimension to this course I could not have predicted was that the student demographics were international; sixty percent were Asian students, mainly from Korea, and over half of that percentage was male. The class itself was inherently international because most of the students did not speak English as their first language and their prior exposure to dance was vastly different than that of most undergraduate students raised in the United States. The global learning outcome, *to recognize oneself and one’s culture through the perception of others* became the touchstone of the class at a microcosmic level in unexpected ways. During one class session in which we were doing partner work involving touch, one of the Korean male students commented, *I do not know how to touch people of the opposite gender?* At this point in the semester there had been a lot of discussion in the news and on campus about sexual violence and assault in Colleges due to the national case involving students at Occidental College in California. Touch through partnering is a central aspect of dance. As a male touching a female,
as a college student, as a non-American student, as an Asian student touching a non-Asian student the layers of this question were sharply underscored. This highly charged and crystallizing moment led to an embodied understanding of respectful and trusting touch versus misperceived as inappropriate touch, or directly disrespectful and nonconsensual touch. Dancing together was a safe and clear way to explore this question, and having the global learning goal frame it made the meanings more manifold.

Types of Assessments Used to Measure Student Achievement of GLOs
Assessing creative and collaborative student work is usually a challenge because so much of it is qualitative and subjective. The challenge for the students in successfully completing the assignments was to avoid imitation and mimicry of dances they saw or studied. Yet, given their lack of experience and in many cases, confidence, this was often where they began their exploration. When providing assessment rubrics I clarified that evidence of their personal response was essential. This became even more important when they were asked to research and reflect on a culture other than their own. Doing an impression of a dance from a Central Eurasian country did not express themselves and their own culture. When they were able to transpose a cultural concept onto their own experience it was evident they understood the global distinction and could filter it through their own experience to make personal meaning.

Example of a Specific GLO Achieved by Students
In one project the group researched Jerusalem, world region, the Middle East, and making a pilgrimage to the Western Wall. Then, they created a dance film in which College, or in this case Indiana University became a metaphor for the Western Wall, their own passion or devotion to their area of study became their personal pilgrimages towards growth and discovery in college.

LINK TO FILM: https://www.youtube.com/watch?feature=player_embedded&v=oaO3CBPI1ts

Considerations for Next Time
In my first attempt at teaching this course with Global Learning Outcomes I think I was overzealous and the effect was a sometimes awkward transition between learning about dance and learning about themes and issues in the World Regions I was assigned. Another challenge was that the information I was led to by the Area Studies Centers was often too limited to folk or cultural dance. Again, this reflects the trap of imitation, and mimicking in dance studies. Since the goal was to understand one’s own culture through the perception of others the challenge became to find ways to discover how for example, students living in and through the current uprising in Egypt would perceive how students at IU Bloomington dance, or move through their lives. Also, since the course is designed around dance events happening in and around the IU Bloomington Campus during the spring semester, there was often too much disparity between the World Regions I was assigned and the actual world regions that were represented by actual events. Paul Taylor 2 Dance Company at the IU Auditorium, and the African American Dance Company Spring Concert were assigned performances, as was attendance to the screening of Gene Kelly’s American in Paris at the IU Cinema, yet these events did not correlate specifically to global issues in a regional context in the Middle East or Central Eurasia. The next time I teach this course I will first research what dance events are available in the semester on campus. Next spring semester 2014 the Alvin Ailey American Dance Company will perform at the IU Auditorium and I can directly focus on World Regions, Africa and the Caribbean. This will correlate well with the annual spring concert of the IU African American Dance Company concert and workshop.