



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS**  
**Course Number and Title: 313 and 413**  
**Session: Winter 2020 REVISED CoVid19**

Instructor Office Email Office Hours	<p>Michèle Moss  <del>SCPA Offices D106</del> <b>Online student meetings via zoom available upon email request.</b></p> <p><b>I propose we meet virtually, via Zoom-D2L. Friday March 19 @10 am to confirm new terms and then each Monday and Wednesday @ 10 am during our class time, up to and including April 13, 2020. Friday class time to be dedicated to final assignment.</b></p> <p>moss@ucalgary.ca          By appointment</p>
Day(s),time(s) and location of Class	MWF 10 am –11:50 am KNA 163 (Dance Studio)
Learning resources: required readings, textbooks and materials	<p>Choose and purchase your own text related to our topic. Have your chosen text on jazz dance in hand by week 3.</p> <p>Attendance at a community jazz event is required-ticket purchase</p> <p>Jazz shoes required – soft jazz shoes or a jazz sneaker -non -marking</p>
Supplementary fees	This course requires a mandatory supplementary fee of \$117 payable at registration
Prerequisites	<p>DNCE 313: Dance 311 and audition.</p> <p>DNCE 413: DNCE 411 and audition.</p>
Course description	<p>DNCE 313 Elementary study of the techniques of jazz dance</p> <p>DNCE 413 Intermediate study of the techniques of jazz dance</p> <p>In this course will reveal jazz dance aesthetics, characteristics and essences and require the student to dance with a high level of proficiency; from authentic/vernacular to modern-jazz, Latin-jazz and Afro-jazz as well as set historical dances and new innovative futures that are contemporary and represent Diasporic urban jazz dance styles.</p> <p>An understanding of the historical context of jazz and its development over time will be emphasized. This somatic historicity will be explored through music studies, skill development and improvisation; these are central to a roots-based jazz experience. Students will be asked to harness and synthesize all physical and creative resources in order to engage with the material and create a personal and dynamic studio experience. Dancing from the inside out!</p>
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> <li>1. enrich and express the dynamic connection between jazz music and jazz dancing</li> <li>2. develop an understanding and appreciation of dance in general and its function for the human spirit and community life</li> <li>3. display an understanding of the nature of daily practice as a dancer and the teacher within themselves by demonstrating curiosity, leadership, self - motivation and commitment to the moment. Growth and development will be evident in the projects</li> <li>4. demonstrate the style of movement distinctive and indicative of jazz dance by embodying the rich history and diverse traditions of jazz dance, and jazz music through the performance of set vocabulary with evident style and accuracy</li> </ol>

	<ol style="list-style-type: none"> <li>5. demonstrate an improved strength of body, coordination and ability to execute all parts of class with the necessary diverse style</li> <li>6. develop an appreciation of the complex, intricate and unique connection between jazz dance and jazz music by using a sophisticated rhythm-based approach</li> <li>7. cultivate and reveal a vibrant embodied personal style, especially through improvisation, and to understand the importance of “freedom” in jazz dance and music</li> <li>8. Identify different styles of jazz music, various song/tune structures, music terminology, phrase counting, subdivision of time and creating new rhythms. Performance versatility, musicality and rhythmic sensibility will be addressed through exposure to aural nudges, improvisation structures and music listening guides—all in a jazz way</li> <li>9. memorize and perform set movement vocabulary</li> <li>10. engage in cooperative learning and self-teaching in order to identify and understand their own learning styles and assist in the task of creation</li> </ol>
Course schedule	<p>Weekly embodied research into the nature of jazz through MWF morning technique class. The class builds weekly. As well it requires the student to synthesize all their dance learning to date. Owing to the experiential nature of this course, classes are equivalent to assignments.</p> <p>Important information will be shared on D2L</p> <p>No classes: mid-term Break/Reading Week February 16-22-, 2020</p> <p>Week of Mainstage 2020 -special activities TBA</p> <p>N.B</p> <p>Taking class is not a passive process. It is highly recommended that you keep a class journal and bring it to weekly classes and the elective midterm interview. Do refer to your journal when reflecting on new insights and research questions, as well this document could assist with the self-evaluation process. A class journal can be used to document exercises, music selections, and musing related to the quality of your work (Change, progress and development).</p>
Assessment components	<p><b><u>Attendance and Participation (Ongoing)</u></b></p> <p><b>Value: 40% of Final Grade</b></p> <p><b>Description:</b> Students will be assessed on an ongoing basis in each class. Attendance, commitment and participation in all aspects of the course are fundamental to your progress and artistic growth. Absences and chronic lateness are unacceptable. Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Experiential and embodied learning require special attention to the moment. Good physical health, mental health and emotional readiness for class is imperative. You are expected to work diligently both in and outside of class, indeed the time spent should be equal at least. This is imperative to your artistic and cognitive growth as an artist. You will be expected to retain the material, analyze your performance as a student and improve on your abilities weekly. A discernable, genuine effort should be demonstrated with every class. Do feel free to contact me about any course content/material or aspects of the teaching-learning process.</p> <p>Be an active learner, do consider keeping a class journal to record your observations, document exercises and music selections and continuously monitor your progress, development and embodiment of the class material.</p> <p>How have you changed, both mentally and physically?</p> <p><b>Accomplished up to March 11: 30%</b></p>

**Remaining 10% will be assessed by attendance on Zoom Monday/Wednesday gatherings, participation in weekly discussions and short movement assignments.**

**Movement production will be bold and expressive with attention to “Fast Footwork”. This can be presented as video download or during live Zoom group or Zoom 1:1. This should also be referenced by students to see what they can learn from watching their own image captured and recorded for consideration. This self-assessment piece can be very valuable for assessing alignment, movement production in general but especially when considering accuracy and coordination. We can no doubt all agree recorded images lose a lot relative to real-time 3D movement assessment.**

**Weekly guidance for discussion topics and short *riffs and licks* will be posted to D2L as News Item.**

**Assignment #1: Midterm Research Project in two parts-written proposal and (Oral Presentation)**

**Value: 20% of Final Grade**

**Due Dates:**

- 1. Highlight Abstract/Proposal:** Monday, January 27, 2020.

Present and highlight synopsis of your project with references. Minimum 300 words and a maximum of 500. Include title, course name, instructor name, both partners names, the date, write a clear, well-formatted structured abstract that is free from grammatical and spelling errors. See further writing expectations below.

**Accomplished**

- 2. Presentations:** Week of February 10, 2020.

Oral group (two or more) presentation, with embodied elements, on the history of jazz music and dance focusing on eras, pioneers and stylistic elements, for example. Groups of two will be randomly selected during the week prior to Reading Week. Each duo will be allowed 15 minutes for their presentation--add five minutes for each extra person.

**Accomplished/Graded**

**Assignment #2: Jazz Dance -Music Performance/ Reflection Papers.** DJD, Juliet and Romeo Performance at DJD Centre as part of the HPR 2020  
And structured improvisation performance for jazz music concert

**Value: 30% of Final Grade**

**Due Date:** No later than Mid-term. Therefore, allowing new learning to be incorporated.

**Description:**

- 1) Attend DJD HPR performance. Submit a well-thought out written reflection demonstrating critical thinking about the performance you have experienced and drawing conclusions about the connection between live performance and in-studio practice, the connection between jazz music and the dance, the emotion and storytelling for example. Maximum 800 words. Include title top and center, course name, instructor name, your name and the date in the upper left-hand corner of the page. Please submit the event ticket and program please be sure all written work is free from grammatical and spelling errors.

DJD Juliet and Romeo Performance at DJD Centre as part of the HPR  
Date / Time: January 16-26, 2020.

**Accomplished: DJD-grading underway 20% -- will confirm if all have been submitted and received Friday March 20, 2020-please advise and update**

	<p>Tickets: student group price available- needed students volunteer</p> <p>2) Participation and reflection -performance with UCALGARY JAZZ ORCHESTRA ENSEMBLE, concert Marchs 18, 2020 UT 7:30 Improvisational structures and other course material related to course experience will be presented in collaboration with the UCalgary Jazz Ensemble</p> <p><b>Not accomplished: Jazz Orchestra March 18</b></p> <p><b>Therefore, 10% outstanding</b></p> <p><b>Project: An improvisation during Zoom sessions or submitted recording via Dropbox.</b></p> <p><b>I encourage you to use vernacular vocabulary, speed, expressivity, corporeal power and <u>intensity</u>.</b></p> <p><b>Choose between the following music:</b></p> <p><b>USE Miles Davis-So What</b></p> <p><b>Or your own selection from these artists:</b></p> <p><b>Catherine Russell</b></p> <p><b>Ella or Sarah</b></p> <p><b>Dennis Rollins</b></p> <p><b>Amp Fiddle</b></p> <p><b>Manu Dibango</b></p> <p><b>Los Van Van</b></p> <p><b>*Remember to employ stillness*</b></p> <p><b><u>Assignment #3 Final Project.</u></b></p> <p><b>Value: 10% of Final Grade</b></p> <p><b>Due Date:</b> Last week of classes, 2020.</p> <p><b>Description:</b> Create a solo, duet or group jazz choreography reflecting your musical and rhythmic sensitivity as well as your newly acquired movement versatility and creativity within the jazz dance aesthetic. Have lots of <u>fun</u>, I insist. This culminating project is designed to allow a freedom and the work should be infused with an evident sense of humour.</p> <p><b>10%: Students will reflect upon the course outcomes and their own experience and evolving jazz dance practice. The task is to create a solo. The choreography will reflect your increasing musical and rhythmic sensitivity as well as your newly acquired movement versatility and creativity within the jazz dance aesthetic. Have lots of <u>fun</u> (I insist). This culminating project is designed to allow for freedom, the work should be infused with an evident sense of humour, and dynamic range is imperative. Yes, you are encouraged to borrow, as is the tradition. Borrowing from class vocab, of course, as well as images uploaded and other sources you will be directed to on YouTube.</b></p> <p><b>Assignment-presentations options will be posted on D2L.</b></p> <p><b>Length:</b> 3-5 minutes.</p>
Assessment expectations	<p>Attendance is imperative for an experiential/embodied/practical course. A state of engagement should be evident and progress and development apparent. Daily class requires students to participate in all discussions and to assume responsibility for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance. "Taking class" is an active process.</p> <p><b><u>Expectations for Attendance and Participation</u></b></p> <p>It is expected that students attend all classes. As the course is embodied and experiential in style and the content is cumulative <b>missing more than 3 classes will have an adverse effect on your final grade.</b></p>

Please refer to the Undergraduate Calendar E.3 Attendance for details.

### **Guidelines for Formatting Assignments**

Use a style of your choosing- something like APA for your Reflection Paper. Using standard white 8.5 x 11 –inch paper with a title page do include title, name and UCID on a cover sheet/title page. A hard copy of the report will be formatted as follows: single sided, 1.5 spacing, 12-point font, with default margins. Please be sure the work is free from both grammatical and spelling errors. Double-space the entire paper and leave only one space after periods or other punctuation marks, set the margins of your document to 1 inch on all sides and indent the first line of a paragraph one half-inch (five spaces or press Tab once) from the left margin.

### **Guidelines for Submitting Assignments**

Reflection papers will be submitted during class time in hard copy.

### **Expectations for Writing**

Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.

### **Late Assignments**

The Reflective Report will not be accepted beyond the date/time that it is due. Under extenuating circumstances, late submissions will be accepted via email with the understanding that up to 2% will be deducted each day beyond the due date. Late submissions beyond 5 days will not be accepted.

### **FOR GRADED DANCE STUDIO COURSES**

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, more than 3 absences per term will have an adverse effect on your final grade.
- If you miss more than one week of classes (i.e., 3 classes), your final grade will begin to drop by as much as 10% per missed class.
- If you miss more than two weeks of classes (i.e., 6 classes), you have the potential to fail the course.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week's worth of classes (i.e., 3 classes) and if this injury is verified by a medical practitioner's note, your case will be submitted to the Dance Division Committee to address your situation.

Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for <a href="#">2019-2020</a> OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for <a href="#">2019-2020</a>:</p> <table border="1" data-bbox="506 258 1498 1178"> <thead> <tr> <th>Grade</th> <th>Grade Point Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding performance</td> </tr> <tr> <td>A</td> <td>4.00</td> <td>Excellent performance</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td>Approaching excellent performance</td> </tr> <tr> <td>B+</td> <td>3.30</td> <td>Exceeding good performance</td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good performance</td> </tr> <tr> <td>B-</td> <td>2.70</td> <td>Approaching good performance</td> </tr> <tr> <td>C+</td> <td>2.30</td> <td>Exceeding satisfactory performance</td> </tr> <tr> <td>C</td> <td>2.00</td> <td>Satisfactory performance</td> </tr> <tr> <td>C-</td> <td>1.70</td> <td>Approaching satisfactory performance.</td> </tr> <tr> <td>*D+</td> <td>1.30</td> <td>Marginal pass. Insufficient preparation for subsequent courses in the same subject</td> </tr> <tr> <td>*D</td> <td>1.00</td> <td>Minimal Pass. Insufficient preparation for subsequent courses in the same subject</td> </tr> <tr> <td>F</td> <td>0.00</td> <td>Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.</td> </tr> <tr> <td>**I</td> <td>0.00</td> <td>Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.</td> </tr> <tr> <td>CR</td> <td></td> <td>Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable</td> </tr> </tbody> </table> <p><b>Grading scale</b> FOR DANCE COURSES:</p> <ul style="list-style-type: none"> <li>The following numerical rubric will be applied:</li> </ul> <table data-bbox="506 1283 1055 1409"> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul>	Grade	Grade Point Value	Description	A+	4.00	Outstanding performance	A	4.00	Excellent performance	A-	3.70	Approaching excellent performance	B+	3.30	Exceeding good performance	B	3.00	Good performance	B-	2.70	Approaching good performance	C+	2.30	Exceeding satisfactory performance	C	2.00	Satisfactory performance	C-	1.70	Approaching satisfactory performance.	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable	A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
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Student Support	Please visit this link for a concise list of UCalgary's student support services: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a>																																																									
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a> . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <a href="http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf">http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</a> .																																																									

Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar ( <a href="http://ucalgary.ca/pubs/calendar/current/k-3.html">ucalgary.ca/pubs/calendar/current/k-3.html</a> ; <a href="http://ucalgary.ca/pubs/calendar/current/k-5.html">ucalgary.ca/pubs/calendar/current/k-5.html</a> ) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.
Internet and electronic communication device	<a href="http://elearn.ucalgary.ca/category/d2l/">elearn.ucalgary.ca/category/d2l/</a> <a href="http://ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app">ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</a> The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
Intellectual Property	Course materials created by professor(s) (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the professor(s). These materials may NOT be reproduced, redistributed or copied without the explicit consent of the professor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.
Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ( <a href="http://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf">www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf</a> ) and requirements of the copyright act ( <a href="https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html">https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html</a> ) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.
Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students’ assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.



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Instructor	Michèle Moss
Office	SCPA Offices D106
Email	<a href="mailto:mmoss@ucalgary.ca">mmoss@ucalgary.ca</a>
Office Hours	By appointment

Day(s),time(s) and location of Class	MWF 10 am –11:50 am KNA 163 (Dance Studio)
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Course learning outcomes	By the completion of this course, successful students will be able to: 11. enrich and express the dynamic connection between jazz music and jazz dancing 12. develop an understanding and appreciation of dance in general and its function for the human spirit and community life 13. display an understanding of the nature of daily practice as a dancer and the teacher within themselves by demonstrating curiosity, leadership, self - motivation and commitment to the moment. Growth and development will be evident in the projects 14. demonstrate the style of movement distinctive and indicative of jazz dance by embodying the rich history and diverse traditions of jazz dance, and jazz music through the performance of set vocabulary with evident style and accuracy 15. demonstrate an improved strength of body, coordination and ability to execute all parts of class with the necessary diverse style 16. develop an appreciation of the complex, intricate and unique connection between jazz dance and jazz music by using a sophisticated rhythm-based approach 17. cultivate and reveal a vibrant embodied personal style, especially through improvisation, and to understand the importance of “freedom” in jazz dance and music 18. Identify different styles of jazz music, various song/tune structures, music terminology, phrase counting, subdivision of time and creating new rhythms. Performance versatility, musicality and rhythmic sensibility will be addressed through exposure to aural nudges, improvisation structures and music listening guides—all in a jazz way 19. memorize and perform set movement vocabulary 20. engage in cooperative learning and self-teaching in order to identify and understand their own learning styles and assist in the task of creation



Course schedule	<p>Weekly embodied research into the nature of jazz through MWF morning technique class. The class builds weekly. As well it requires the student to synthesize all their dance learning to date. Owing to the experiential nature of this course, classes are equivalent to assignments.</p> <p>Important information will be shared on D2L</p> <p>No classes: mid-term Break/Reading Week February 16-22-, 2020</p> <p>Week of Mainstage 2020 -special activities TBA</p> <p>N.B</p> <p>Taking class is not a passive process. It is highly recommended that you keep a class journal and bring it to weekly classes and the elective midterm interview. Do refer to your journal when reflecting on new insights and research questions, as well this document could assist with the self-evaluation process. A class journal can be used to document exercises, music selections, and musing related to the quality of your work (Change, progress and development).</p>
Assessment components	<p><b><u>Attendance and Participation (Ongoing)</u></b>  <b>Value: 40% of Final Grade</b>  <b>Description:</b> Students will be assessed on an ongoing basis in each class. Attendance, commitment and participation in all aspects of the course are fundamental to your progress and artistic growth. Absences and chronic lateness are unacceptable. Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Experiential and embodied learning require special attention to the moment. Good physical health, mental health and emotional readiness for class is imperative. You are expected to work diligently both in and outside of class, indeed the time spent should be equal at least. This is imperative to your artistic and cognitive growth as an artist. You will be expected to retain the material, analyze your performance as a student and improve on your abilities weekly. A discernable, genuine effort should be demonstrated with every class. Do feel free to contact me about any course content/material or aspects of the teaching-learning process.</p> <p>Be an active learner, do consider keeping a class journal to record your observations, document exercises and music selections and continuously monitor your progress, development and embodiment of the class material.</p> <p>How have you changed, both mentally and physically?</p> <p><b><u>Assignment #1: Midterm Research Project in two parts-written proposal and (Oral Presentation)</u></b>  <b>Value: 20% of Final Grade</b>  <b>Due Dates:</b></p> <p><b>3. Highlight Abstract/Proposal:</b> Monday, January 27, 2020.  Present an highlight synopsis of your project with references. Minimum 300 words and a maximum of 500. Include title, course name, instructor name, both partners names, the date, write a clear, well-formatted structured abstract that is free from grammatical and spelling errors. See further writing expectations below.</p> <p><b>4. Presentations:</b> Week of February 10, 2020.  Oral group (two or more) presentation, with embodied elements, on the history of jazz music and dance focusing on eras, pioneers and stylistic elements, for example. Groups of two will be randomly selected during the week prior to Reading Week. Each duo will be allowed 15 minutes for their presentation--add five minutes for each extra person.</p>

	<p><b>Assignment #2: Jazz Dance -Music Performance/ Reflection Papers.</b> DJD, Juliet and Romeo Performance at DJD Centre as part of the HPR 2020 And structured improvisation performance for jazz music concert <b>Value: 30% of Final Grade</b> <b>Due Date:</b> No later than Mid-term. Therefore, allowing new learning to be incorporated. <b>Description:</b></p> <p>3) Attend DJD HPR performance. Submit a well-thought out written reflection demonstrating critical thinking about the performance you have experienced and drawing conclusions about the connection between live performance and in-studio practice, the connection between jazz music and the dance, the emotion and storytelling for example. Maximum 800 words. Include title top and center, course name, instructor name, your name and the date in the upper left-hand corner of the page. Please submit the event ticket and program please be sure all written work is free from grammatical and spelling errors. DJD Juliet and Romeo Performance at DJD Centre as part of the HPR Date / Time: January 16-26, 2020. Tickets: student group price available- needed students volunteer</p> <p>4) Participation and reflection -performance with UCALGARY JAZZ ORCHESTRA ENSEMBLE, concert Marchs 18, 2020 UT 7:30 Improvisational structures and other course material related to course experience will be presented in collaboration with the UCalgary Jazz Ensemble</p> <p><b>Assignment #3 Final Project.</b> <b>Value: 10% of Final Grade</b> <b>Due Date:</b> Last week of classes, 2020. <b>Description:</b> Create a solo, duet or group jazz choreography reflecting your musical and rhythmic sensitivity as well as your newly acquired movement versatility and creativity within the jazz dance aesthetic. Have lots of <u>fun</u>, I insist. This culminating project is designed to allow a freedom and the work should be infused with an evident sense of humour. <b>Length:</b> 3-5 minutes.</p>
Assessment expectations	<p>Attendance is imperative for an experiential/embodied/practical course. A state of engagement should be evident and progress and development apparent. Daily class requires students to participate in all discussions and to assume responsibility for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance. "Taking class" is an active process.</p> <p><b>Expectations for Attendance and Participation</b> It is expected that students attend all classes. As the course is embodied and experiential in style and the content is cumulative <b>missing more than 3 classes will have an adverse effect on your final grade.</b> Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p><b>Guidelines for Formatting Assignments</b> Use a style of your choosing- something like APA for your Reflection Paper. Using standard white 8.5 x 11 –inch paper with a title page do include title, name and UCID on a cover sheet/title page. A hard copy of the report will be formatted as follows: single sided, 1.5 spacing, 12-point font, with default margins. Please be</p>

sure the work is free from both grammatical and spelling errors. Double-space the entire paper and leave only one space after periods or other punctuation marks, set the margins of your document to 1 inch on all sides and indent the first line of a paragraph one half-inch (five spaces or press Tab once) from the left margin.

**Guidelines for Submitting Assignments**

Reflection papers will be submitted during class time in hard copy.

**Expectations for Writing**

Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.

**Late Assignments**

The Reflective Report will not be accepted beyond the date/time that it is due. Under extenuating circumstances, late submissions will be accepted via email with the understanding that up to 2% will be deducted each day beyond the due date. Late submissions beyond 5 days will not be accepted.

**FOR GRADED DANCE STUDIO COURSES**

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, more than 3 absences per term will have an adverse effect on your final grade.
- If you miss more than one week of classes (i.e., 3 classes), your final grade will begin to drop by as much as 10% per missed class.
- If you miss more than two weeks of classes (i.e., 6 classes), you have the potential to fail the course.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week’s worth of classes (i.e., 3 classes) and if this injury is verified by a medical practitioner’s note, your case will be submitted to the Dance Division Committee to address your situation.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for [2019-2020](#) OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for [2019-2020](#):

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance

	A	4.00	Excellent performance													
	A-	3.70	Approaching excellent performance													
	B+	3.30	Exceeding good performance													
	B	3.00	Good performance													
	B-	2.70	Approaching good performance													
	C+	2.30	Exceeding satisfactory performance													
	C	2.00	Satisfactory performance													
	C-	1.70	Approaching satisfactory performance.													
	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject													
	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.													
	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.													
	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.													
	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable													
	<p><b>Grading scale</b>  FOR DANCE COURSES:</p> <ul style="list-style-type: none"> <li>The following numerical rubric will be applied:</li> </ul> <table> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul>				A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
A+ 97.6-100	A 92.6-97.5	A- 90-92.5														
B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5														
C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5														
D+ 67.6-69.9	D 62.6-67.5	F 0-62.5														
Student Support	Please visit this link for a concise list of UCalgary's student support services: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a>															
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a> . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <a href="http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf">http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</a> .															
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar ( <a href="http://ucalgary.ca/pubs/calendar/current/k-3.html">ucalgary.ca/pubs/calendar/current/k-3.html</a> ; <a href="http://ucalgary.ca/pubs/calendar/current/k-5.html">ucalgary.ca/pubs/calendar/current/k-5.html</a> ) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers															

	<p>must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.</p>
Internet and electronic communication device	<p><a href="http://elearn.ucalgary.ca/category/d2l/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app">elearn.ucalgary.ca/category/d2l/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</a></p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p>
Intellectual Property	<p>Course materials created by professor(s) (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the professor(s). These materials may NOT be reproduced, redistributed or copied without the explicit consent of the professor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<a href="http://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf">www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf</a>) and requirements of the copyright act (<a href="https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html">https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html</a>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.</p>
Freedom of Information and Protection of Privacy	<p>Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.</p>



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS**  
**Course Number and Title: 313 and 413**  
**Session: Winter 2020**

Instructor Office Email Office Hours	Michèle Moss SCPA Offices D106 mmoss@ucalgary.ca By appointment
Day(s),time(s) and location of Class	MWF 10 am –11:50 am KNA 163 (Dance Studio)
Learning resources: required readings, textbooks and materials	<p>Choose and purchase your own text related to our topic. Have your chosen text on jazz dance in hand by week 3.</p> <p>Ideas:</p> <p><b><i>Jazz Dance: The Story of American Vernacular Dance</i> Paperback) by M. &amp; J. Stearns (1994).</b></p> <p><b><i>Jookin': The Rise of Social Dance Formations in African-American Culture</i> (Paperback) by Katrina Hazzard-Gordon (1992).</b></p> <p><b><i>Jazz Dance: A History of the Roots and Branches</i> edited by Guarino &amp; Oliver (latest reprint 2015). This text is available in the bookstore.</b></p> <p>You can also opt to review a text on jazz music such as <i>Concise Guide to Jazz</i> by Mark Gridley (latest reprint 2012).</p> <p>Consider <i>Bound and Copied</i> for second-hand books.</p> <p>Attendance at a community jazz event (DJD concert) is required-see below ticket purchase req'd DJD deal with be posted to D2L</p> <p>Jazz shoes required: soft jazz shoes or a jazz sneaker (non -marking)</p>
Supplementary fees	This course requires a mandatory supplementary fee of \$117 payable at registration
Prerequisites	DNCE 313: Dance 311 and audition. DNCE 413: DNCE 411 and audition.
Course description	<p>DNCE 313 Elementary study of the techniques of jazz dance</p> <p>DNCE 413 Intermediate study of the techniques of jazz dance</p> <p>This course will reveal jazz dance aesthetics, characteristics and essences and require the student to dance with a high level of proficiency in a variety of styles: from authentic/vernacular to modern-jazz, Latin-jazz and Afro-jazz, as well as set historical dances and new innovative futures that are contemporary and represent Diasporic urban jazz dance styles.</p> <p>An understanding of the historical context of jazz and its development over time will be emphasized. This somatic historicity will be explored through music studies, skill development and improvisation; these are central to a roots-based jazz experience. Students will be asked to harness and synthesize all their physical and creative resources in order to engage with the material and create a personal and dynamic studio experience. Dancing from the inside out!</p>

Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> <li>1. enrich and express the dynamic connection between jazz music and jazz dancing</li> <li>2. develop an understanding and appreciation of dance in general and its function for the human spirit and community life</li> <li>3. display an understanding of the nature of daily practice as a dancer and the teacher within themselves by demonstrating curiosity, leadership, self-motivation and commitment to the moment. Growth and development will be evident in the projects</li> <li>4. demonstrate the style of movement distinctive and indicative of jazz dance by embodying the rich history and diverse traditions of jazz dance and jazz music through the performance of set vocabulary with evident style and accuracy</li> <li>5. demonstrate an improved strength of body, coordination and ability to execute all parts of class with the necessary and distinctive diversity of style</li> <li>6. develop an appreciation of the complex, intricate and unique connection between jazz dance and jazz music by using a sophisticated rhythm-based approach</li> <li>7. cultivate and reveal a vibrant embodied personal style, especially through improvisation, and to understand the importance of “freedom” in jazz dance and music</li> <li>8. Identify different styles of jazz music, various song/tune structures, music terminology, phrase counting, subdivision of time and creating new rhythms. Performance versatility, musicality and rhythmic sensibility will be addressed through exposure to aural nudges, improvisation structures and music listening guides—all in a jazz way</li> <li>9. memorize and perform set movement vocabulary</li> <li>10. engage in cooperative learning and self-teaching in order to identify and understand their own learning styles and assist in the task of creation</li> </ol>
Course schedule	<p>Weekly embodied research into the nature of jazz through MWF morning technique class. The class builds weekly. As well it requires the student to synthesize all their dance learning to date. Owing to the experiential nature of this course, classes are equivalent to assignments. (See “Attendance and Participation,” below.</p> <p>Important information will be shared on D2L-such as reminders, lists: dances/ of steps, notices and news related to our course work-such as special ticket rate available for you through DJD (\$25 weekday tickets-\$30 weekends)</p> <p>No classes: mid-term Break/Reading Week February 16-22-, 2020 Week of Mainstage 2020 -special activities TBA</p> <p>N.B: Taking class is not a passive process. It is highly recommended that you keep a class journal and bring it to weekly classes and the elective midterm interview. Do refer to your journal when reflecting on new insights and research questions. As well, this document could assist with the self-evaluation process. A class journal can be used to document exercises, music selections, and musing related to the quality of your work (change, progress and development).</p>
Assessment components	<p><b><u>Attendance and Participation (Ongoing)</u></b>  <b>Value: 40% of Final Grade</b>  <b>Description:</b> Students will be assessed on an ongoing basis in each class. Attendance, commitment and participation in all aspects of the course are fundamental to your progress and artistic growth. Absences and chronic lateness are unacceptable. Please refer to the Undergraduate Calendar E.3 Attendance for details.</p>

Experiential and embodied learning require special attention to the moment. Good physical health, mental health and emotional readiness for class is imperative. You are expected to work diligently both in and outside of class; indeed, the time spent outside should be equal to that inside, at least. This is imperative to your artistic and cognitive growth as an artist. You will be expected to retain the material, analyze your performance as a student and improve on your abilities weekly. A discernable, genuine effort should be demonstrated with every class. Do feel free to contact me about any course content/material or aspects of the teaching-learning process.

Be an active learner; do consider keeping a class journal to record your observations, document exercises and music selections, and continuously monitor your progress, development and embodiment of the class material. Ask yourself, are you evolving? How have you changed, both mentally and physically?

**Assignment #1: Midterm Research Project in two parts-written proposal and (Oral Presentation)**

**Value: 20% of Final Grade**

**Due Dates:**

**1. Highlight Abstract/Proposal:** Monday, January 27, 2020.

Present a highlight synopsis of your project with references. Minimum 300 words and a maximum of 500. Include title, course name, instructor name, both partners names, and the date. Write a clear, well-formatted, structured abstract that is free from grammatical and spelling errors. See further writing expectations below.

**2. Presentations:** Week of February 10, 2020.

Oral group (two or more) presentation, with embodied elements, on the history of jazz music and dance, focusing on eras, pioneers and stylistic elements, for example. Groups of two will be randomly selected during the week prior to Reading Week. Each duo will be allowed 15 minutes for their presentation—add five minutes for each extra person.

**Assignment #2: Jazz Dance -Music Performance/ Reflection Papers.** DJD, *Juliet and Romeo* Performance at DJD Centre as part of the HPR 2020

And structured improvisation performance for jazz music concert

**Value: 20% of Final Grade**

**Due Date:** No later than Mid-term. Therefore, allowing new learning to be incorporated.

**Description:**

1) **Attend DJD HPR performance:** submit a well-thought out written reflection demonstrating critical thinking about the performance you have experienced and drawing conclusions about the connection between live performance and in-studio practice, the connection between jazz music and the dance (for example, the emotion and storytelling). Maximum 800 words. Include title top and center, course name, instructor name, and your name and the date in the upper left-hand corner of the page. Please submit the event ticket and program. Please be sure all written work is free from grammatical and spelling errors.

DJD *Juliet and Romeo* Performance at DJD Centre as part of the HPR.

Date / Time: January 16-26, 2020.

Tickets: student group price available- needed students volunteer



	<p><b>Assignment #3: Jazz Dance in performance</b>  And structured improvisation performance for jazz music concert  <b>Value: 10% of Final Grade</b>  <b>Due Date:</b> No later than Mid-term. Therefore, allowing new learning to be incorporated.  <b>Description: Participation and 1-page reflection:</b> performance with UCALGARY JAZZ ORCHESTRA ENSEMBLE, concert Marchs 18, 2020 UT 7:30. Improvisational structures and other course material related to course experience will be presented in collaboration with the UCalgary Jazz Ensemble</p> <p><b>Assignment #4 Final Project.</b>  <b>Value: 10% of Final Grade</b>  <b>Due Date:</b> Last week of classes, 2020.  <b>Description:</b> Create a solo, duet or group jazz choreography reflecting your musical and rhythmic sensitivity as well as your newly acquired movement versatility and creativity within the jazz dance aesthetic. Have lots of <u>fun</u>, I insist!  This culminating project is designed to allow for a sense of freedom and the work should be infused with an evident sense of humour and playfulness.  <b>Length:</b> 3-5 minutes.</p>
<p>Assessment expectations</p>	<p>Attendance is imperative for an experiential/embodyed/practical course. A state of engagement should be evident and progress and development apparent. Daily class requires students to participate in all discussions and to assume responsibility for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance. "Taking class" is an active process.</p> <p><b>Expectations for Attendance and Participation</b>  It is expected that students attend all classes. As the course is embodied and experiential in style and the content is cumulative <b>missing more than 3 classes will have an adverse effect on your final grade.</b>  Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p><b>Guidelines for Formatting Assignments</b>  Use a style of your choosing (for example, APA or MLA) for your Reflection Paper. Use standard white, 8.5 x 11-inch paper. Include title, name and UCID on a cover sheet/title page. A hard copy of the report should be formatted as follows: single sided, 1.5 spacing, 12-point font. Please be sure the work is free from both grammatical and spelling errors. Double-space the entire paper and leave only one space after periods or other punctuation marks, set the margins of your document to 1 inch on all sides and indent the first line of a paragraph one half-inch (five spaces or press Tab once) from the left margin.</p> <p><b>Guidelines for Submitting Assignments</b>  Reflection papers will be submitted during class time in hard copy.</p> <p><b>Expectations for Writing</b>  Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p><b>Late Assignments</b></p>

The Reflective Report will not be accepted beyond the date/time that it is due.

**FOR GRADED DANCE STUDIO COURSES**

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, more than 3 absences per term will have an adverse effect on your final grade.
- If you miss more than one week of classes (i.e., 3 classes), your final grade will begin to drop by as much as 10% per missed class.
- If you miss more than two weeks of classes (i.e., 6 classes), you have the potential to fail the course.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week's worth of classes (i.e., 3 classes) and if this injury is verified by a medical practitioner's note, your case will be submitted to the Dance Division Committee to address your situation.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for [2019-2020](#) OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for [2019-2020](#):

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance

	C-	1.7 0	Approaching satisfactory performance.												
	*D+	1.3 0	Marginal pass. Insufficient preparation for subsequent courses in the same subject												
	*D	1.0 0	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.												
	F	0.0 0	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.												
	**I	0.0 0	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.												
	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable												
	<p><b>Grading scale</b> FOR DANCE COURSES:</p> <ul style="list-style-type: none"> <li>The following numerical rubric will be applied:</li> </ul> <table> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul>			A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
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Student Support	Please visit this link for a concise list of UCalgary's student support services: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a>														
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a> . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <a href="http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf">http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</a> .														
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar ( <a href="http://ucalgary.ca/pubs/calendar/current/k-3.html">ucalgary.ca/pubs/calendar/current/k-3.html</a> ; <a href="http://ucalgary.ca/pubs/calendar/current/k-5.html">ucalgary.ca/pubs/calendar/current/k-5.html</a> ) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.														

Internet and electronic communication device	<a href="http://elearn.ucalgary.ca/category/d21/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app">elearn.ucalgary.ca/category/d21/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</a> The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
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