



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DANCE
DNCE 427 – Cross Cultural Currents:
Embodying Global Dance
Fall 2015

Instructor Office Email Office Hours	Professor Michèle Moss Craigie Hall D527 mmoss@ucalgary.ca By Appointment
Day(s),Time(s) and Location of Class	Tuesday and Thursday 10-11:50 AM Kinesiology Auxiliary Gymnasium
Out of Class Activities	<p>Fieldwork: A self-directed independent community project is required. This requires you find a social or cultural opportunity to learn a dance and experience an event or class then return from the field to share with peers at midterm.</p> <p>Aboriginal Theatrical Presentation Date choices September 23-25, 2015 <i>Making Treaty 7: We Are All Treaty People</i> Location: at the Bella Concert Hall MRU Campus Cost: \$40 https://tickets.mru.ca/eventperformances.asp?evt=16 (This concert is a groundbreaking theatrical presentation that explores the historical significance of the events at Blackfoot Crossing in 1877, while investigating the consequences and implications of Treaty 7, 137 years later. Making Treaty 7 is relevant to people of all backgrounds and ages, and invites each of us to better understand one another. Join us as a diverse and talented ensemble of First Nations and non-Aboriginal performers, musicians, dancers and poets breathe life into a story everyone should know.)</p>
Learning Resources: Required Readings, Textbooks and Materials	<p>D2L portal will be used to communicate and facilitate learning</p> <p>View films online: (http://library.ucalgary.ca/video and then http://search.alexanderstreet.com.ezproxy.lib.ucalgary.ca/daiv/search?searchstring=Dancing&sort_by=search_api_relevance&sort_order=DESC&page=1&f[0]=)</p> <p>The Dancing series 1) <i>Dancing: New Worlds, New Forms</i> The Dancing series composed by John Hill and Camara Kambon; produced by Orlando Bagwell, 1951-, Rhoda Grauer and Susan Bellows; performed by Raoul Trujillo (ArtHaus Musik, 1993), 59 mins,</p> <p>2) Aboriginal dance http://www.artsalive.ca/en/dan/mediatheque/videos/videosDetails.asp?mediaID=480 Other films will be watched during class time.</p> <p>Materials/ some specialty costume pieces will be required: 1) Wellington boots (rubber boots) 2) Ladies you will need some dance shoes with modest heels and non-marking soles (ballroom-type dancing shoes)</p>

Prerequisites	None
Supplementary Fees	Supplementary fee of \$78.00 per student is required
Course Description	Experiential survey of dance practices from around the world.
Course Overview	<p>This course offers an opportunity to engage in a practical study of dance as a cultural phenomenon. The course offers an embodied introduction to a select array of global dance practices that include folk, ethnic, social and cultural dances from near and far. These will be undertaken in a variety of modes and methodologies that include imitation, creative interpretation and improvisation. Examples for 2015 include, but are not limited to: West African traditional dances, South Asian classical dance, South African Gum Boot dance, African-based religious dances from Cuba and an aboriginal dance experience. We will also explore a unique dance from Brazil that is part martial art/part dance, called Capoeira. Dances from Thailand and a small variety of social and folk dances will be explored. Using a variety of lenses, with a focus on physical literacy, the course intends to foster an understanding of and appreciation for dance as a powerful knowledge system. Studying, and especially embodying dances, from other cultures can create a powerful conduit or bridge for traversing cultural barriers. We often speak about ‘trying on’ culture and indeed this approach to multicultural dance education can be an effective way to explore both cultural knowledge and self-knowledge. My hope is that you will develop an appreciation for diverse stylistic languages but also use the opportunity to learn about yourself and your community. Experiencing a diverse array of music-dance styles can be a powerful experience. Dances “of the people” will lift our awareness of political and social issues. Embodying artistic practices from traditional to contemporary/ethnic to social is an opportunity to delve into important issues. This exposure to dance expression beyond western culture will reveal important historic and spiritual information relative to the lived experience of a variety of world cultures. Most importantly, this course will provide an access to dance as a way of knowing using embodiment and critical thinking. There will a short writing assignment early in the semester to gather the language appropriate to the topic. The dancing and writing will be an opportunity to lift our consciousness relative to global issues, human rights and social justice.</p>
Course Learning Outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Appreciate dance expression beyond western culture and appreciate dance as a cultural practice that reflects or actually shapes the cultures from which the forms originated. 2. Express the importance of the phenomenon of dancing through an embodied practice, and to reflect on the world and one’s place in it. 3. Perform a selection of social, ethnic and cultural dance forms and indeed perform these dances with accuracy and the spirit according to the tradition. 4. Express verbally and physically, a deeper understanding of the relationship between various global dance expressions and the contemporary artistic, political and social contexts from which they emerged. 5. Embody an appreciation for philosophies and terminology relative to multicultural education. 6. Appreciate dance in relation to religion, gender, race, class and sexuality in cross-cultural settings, including a unique opportunity to consider Aboriginal dance and our specific location in southern Alberta. 7. Gain insights into the cultural phenomenon of dance and to conduct primary research in the Calgary dance community. Furthermore to be able to articulate and communicate these ideas and information orally and physically in a sharing circle. 8. Reflect on your dancing body and your lived experience.

Course Schedule:	Weekly class schedule will be provided in week two No class during Reading week Nov. 12, 2015
Assessment Components	<p>Assignment 1: Formal reflection paper referencing films, readings and studio experiences Value: 15% Due Date: October 8 Type: 1500 word, formal paper Description: Written assignment – reflections on corporeal studio experiences to date as well as (2) assigned readings and (2) films relative to global music/dance. (Readings will be posted to D2L. Films available online and in-class) The following are examples of guiding questions: Can dance be a form of social protest? What do dance anthropologist or cultural theorists do? What is ethnography or auto-ethnography? Is ballet an ethnic dance? How can the study of diverse dance practices facilitate a better understanding of current global issues? What can we understand our lived experiences- and that of others by dancing? Can dance be a form of, or a ‘powerful vessel’ for, social protest?</p> <p>Assignment 2: Midterm fieldwork project and in-studio presentation with short oral history component. Value: 25% Due Date: October 8, 13 and 20 Type: In-studio presentation and oral history paper posted to D2L Description: This is a self-directed in-field community project that requires you find a cultural dance society or social dance opportunity to learn a dance and experience an event or class and then return from the field to share what you learned. You will post to D2L the name of dance form, organization, individuals/teachers and address of location where you participated. For the oral history component, you will complete a 10-minute interview, and then transcribe and post to D2L. Devise the questions with care and respect. For example: What has drawn you to this practice? As a young/mature/male/female dancer, do you feel you welcomed and valued in this community? In this form do many older dancers cease participating too soon due to the overriding criteria for ‘success’ as physical virtuosity? What is the nature of the virtuosity in this style/form or is that even a factor? How long have you been involved and what keeps you coming? Have you reached out or travelled to enjoy a primary source experience (such as dancing Tango in Argentina)? Final in-studio sharing activity will be reduced to ten-minute embodied sharing component and reference to participant interview/oral history.</p> <p>Assignment 3: Midterm Practical Exam Value: 30% Due Date: Nov 10, 2015 Type: video documentation with peer assessment and assessment by professor Description: Learned dances will be performed with accuracy and spirit</p> <p>Assignment 4: on-going practical participation Value: 20%</p> <p>Final: Creative Group Project Value: 10% Date: December 3 and 8, 2015 Length: 15-minute demonstration slot.</p>

	<p>Description: Using cultural and social dance experiences, you will create a group dance that reflects some aspect of life, your life or our shared Western Canadian experience. Do have fun, be playful as you use your imagination to create a contra dance, for example, or a partner dance. The dance you create may be a circle dance, a line dance or a fad dance performed solo to celebrate a real life rite of passage or a fictional protest event. You should devise costumes and you could devise props and an imagined setting for the dance. You may choose to demonstrate or to allow opportunity for ‘community’ participation.</p>																		
<p>Assessment Expectations</p>	<p><u>Expectations for Writing:</u> 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><u>Expectations for Attendance and Participation:</u> As this is an experiential learning setting it is expected that students attend all classes and participate in all discussions. The student is expected to assume the responsibility for the material and for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance. Effort, positive attitude and leadership are expected from each participant</p> <p>If unable to dance, with the professor’s permission, you may ‘actively’ observe one time for full credit. You may not receive credit for attendance if you arrive fifteen-minutes into the scheduled class time.</p> <p>Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p><u>Guidelines for Formatting Assignments</u> Use a style of your choosing- something like APA. Type your paper on a computer and print it out on standard white 8.5 x 11 –inch paper with a title page. Double-space the entire paper and use a legible font, something like Times New Roman in 11 pt. font. 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><u>Guidelines for Submitting Assignments</u> Reflection papers will be submitted during class time in hard copy</p> <p><u>Late Assignments</u> Unacceptable</p> <p><u>Criteria That Must Be Met To Pass</u> Attendance, robust participation and a grade of ‘D’ or better.</p>																		
<p>Grading Scale</p>	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:</p> <table border="1" data-bbox="516 1717 1398 1955"> <thead> <tr> <th>Grade</th> <th>GPA</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding.</td> </tr> <tr> <td>A</td> <td>4.00</td> <td>Excellent-superior performance, showing comprehensive understanding of subject matter.</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td></td> </tr> <tr> <td>B+</td> <td>3.30</td> <td></td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good - clearly above average performance with knowledge</td> </tr> </tbody> </table>	Grade	GPA	Description	A+	4.00	Outstanding.	A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.	A-	3.70		B+	3.30		B	3.00	Good - clearly above average performance with knowledge
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MIDTERM AND FINAL EXAMINATION SCHEDULING	Final examinations may be scheduled at any time during the examination period (11-22 December for Fall 2015 term; 16-27 April for Winter 2016 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final																																				
DEFERRALS OF EXAMS/TERM WORK	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html																																				
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app 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.																																				
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 (ucalgary.ca/pubs/calendar/current/k-2.html) 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.																																				

COPYRIGHT	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
ACADEMIC ACCOMMODATION	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); 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 www.ucalgary.ca/access/ . 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 http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .
FOIP	ucalgary.ca/secretariat/privacy
STUDENT MISCONDUCT	ucalgary.ca/pubs/calendar/current/k.html
ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
CAMPUS SECURITY	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
EMERGENCY EVACUATION	Assembly points for emergencies have been identified across campus. The primary assembly point for Craigie Hall is the Professional Faculties Food Court. For more information, see the University of Calgary's Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at ascarts@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. • For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment. • For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.
COURSE OUTLINES FOR TRANSFER CREDIT	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
LETTER OF PERMISSION	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca