



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
DNCE 427 – Cross Cultural Currents: Embodying Global Dance
Fall 2019

Instructor Office Email Office Hours	Professor Michèle Moss Craigie Hall D527/SCPA Hub m moss@ucalgary.ca By Appointment
Day(s),time(s) and location of Class	Tuesday and Thursday 10-11:50 AM Kinesiology KN 163
Learning resources: required readings, textbooks and materials	<p>D2L portal will be used to communicate and facilitate learning. View films online: Available through University of Calgary Library, YouTube and other sources OPTIONS FOLLOW: https://www.youtube.com/watch?v=mvPWgo3JL9c https://www.youtube.com/watch?v=ZCkQCMu4yPI https://www.youtube.com/watch?v=-EjfGgvsldM https://www.youtube.com/watch?v=52gKDpoTNds https://www.youtube.com/watch?v=xI5-xe35Y6Q https://www.youtube.com/watch?v=yE-xRzt-m2Q https://www.youtube.com/watch?v=-oHH9k2LkMc</p> <p>The Dancing series 1) A. Dancing: New Worlds, New Forms https://video-alexanderstreet-com.ezproxy.lib.ucalgary.ca/search?q=Dancing%3A%20New%20Worlds%20New%20Forms 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 Mark Obenhaus (Director), Stephanie Bakal (Producer), Rhoda Grauer (Producer), Dancing: Dancing in One World. ArtHaus Musik. [Streaming Video].</p> <p>B. Dancing: Dancing in One World https://video-alexanderstreet-com.ezproxy.lib.ucalgary.ca/watch/dancing-dancing-in-one-world/cite?context=channel:contemporary-ballet Mark Obenhaus (Director), Stephanie Bakal (Producer), Rhoda Grauer (Producer), Dancing: Dancing in One World. ArtHaus Musik. [Streaming Video]. Retrieved from video.alexanderstreet.com/watch/dancing-dancing-in-one-world database</p> <p>2) African Dance: Sand, Drum, and Shostakovich https://video-alexanderstreet-com.ezproxy.lib.ucalgary.ca/watch/african-dance-sand-drum-and-shostakovich?context=channel:ethnographic-video-online</p>

	<p>Ken Glazebrook (Author), Alla Kovgan (Author), Ken Glazebrook (Director), Alla Kovgan (Director), Ken Glazebrook (Producer), Alla Kovgan (Producer), (2002). African Dance: Sand, Drum, and Shostakovich. Watertown, MA: Documentary Educational Resources (DER). [Streaming Video]. Retrieved from video.alexanderstreet.com/watch/african-dance-sand-drum-and-shostakovich database 1:09</p> <p>3) Indigenous Dance –“Living a Circular Life” Dallas Arcand TEDxYYC https://www.youtube.com/watch?v=niRs_VlqzYU https://www.youtube.com/watch?v=ANwKCQh-law</p> <p>and/or</p> <p>4) Bare Feet with Mickela Milozzi -Series Available on Amazon Prime Video or select episodes on YouTube https://www.primevideo.com/detail/0IV7QDJ2OUQDVIRC21J0KHJJDZ/ref=atv_dp https://www.youtube.com/watch?v=F5mYckHhHoM https://www.youtube.com/watch?v=ANwKCQh-law</p> <p>5) TEDxObserver - Peter Lovatt - Psychologist and dancer https://www.youtube.com/watch?v=ihCh5wzNjYY</p> <p><i>Other films, such as Rize and That’s Entertainment, can be borrowed from my personal library</i></p> <p>Materials/ some specialty costume pieces will need to be sourced: 1) Wellington boots (rubber boots) –some will be available for use 2) Ladies you will need some dance shoes with modest heels and non-marking soles (Ballroom-type dancing shoes. Gentlemen non-marking shoes) 3) Women, and men if they desire, will need a light cotton double-circle skirt. The best-case scenario would be for this skirt to be white but anything will work.</p>
Prerequisites	None
Course description	<p>Experiential survey of dance practices from around the world. (2019 Focus on African Diaspora). This course is the embodied companion course to the theoretical course, 481: Theorizing Dancing Bodies Fieldwork will be req’d outside of regular meeting time with dates, times and locations of your choosing as per project. Professor approval is req’d</p>
Supplemental Fees	This course requires a mandatory supplementary fee of \$78 payable at registration
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Identify and analyze a selection of dances of other cultures

	<ol style="list-style-type: none"> 2. Identify and discuss the relationship between the dance how it shapes culture 3. Accurately perform a selection of social and cultural dance forms and choreographies. 4. Analyze and discuss the relationship between various global dance expressions and the contemporary artistic, political and social contexts from which they emerged. 5. Critically discuss and utilize/embody philosophies and terminology relative to multicultural education such as; <i>epistemology, ontology, interpretation, dualism, embodied inquiry, human rights, agency, social justice pedagogy, cultural appropriation, critical dance education, multiple ways of knowing, performative writing and, decolonial education.</i> 6. Identify key features of the various dances presented in relation to praxis, identity, power, religion, gender, race, class and sexuality in cross-cultural settings. 7. Critically discuss indigenous dance and its impact on our specific location in southern Alberta. 8. Conduct primary research in global dance practices in the Calgary community, and articulate this research clearly and effectively in both oral and physical form.
Course schedule	No classes Reading week Nov. 12, 14 –Detailed semester calendar will be posted D2L in week two-N.B. This calendar will be subject to change
Assessment components	<p>Assignment 1: Discussion Group/s and Informal Paper Preparation Value: 20% Due Date: September 26, 2019 Description: Building Vocabulary orienting to the topic Readings (including texts and films)</p> <p>VIEWINGS: (see above section on Learning Resources as well find at least one of your own)</p> <p>INFORMAL PAPER: This “paper” is a tool to help you sift through the issues, organize your thoughts, prepare for discussion with current language, to express different points of view and show evidence of your critical reflection on the topic in general and on specifically assigned readings and viewings. It is a preparation paper, for your own use in class discussion with bullet points, a list of words and their definitions, as well as ideas related to this topic. This rough “draft” will be turned in after class as part of the assignment assessment process. You may consider eventually turning this into a more formal essay or position paper. (extra credit available)</p> <p>Assignment 2: Midterm Fieldwork Project Value: 30% Due Date: October 24, 28 and 31, 2019 (Presentation dates will be assigned randomly) Type: In-studio presentation both oral and embodied A video recording for assessment of student learning will be taken. Description: This is a self-directed in-field community project that requires you find a cultural dance society or social dance opportunity and be in attendance to appreciate the experience on more than one occasion.</p>

	<p>1. You must learn a dance, experience an event or class and then return from the field to share what you learned in an embodied manner. You will find a fellow participant with some experience and ask them some questions related to- why dance? You will post to D2L the name of the dance form, the organization, the dates you attended, the individuals/teachers and address of location where you intend to participate. (post by October 3rd)</p> <p>2. Dance literacy- Watching images find ways to express what you see and formulate questions and describe the experience; this will be woven into your presentation. Start with Ann Dils reading [PDF]Why Dance Literacy? - Journal of the Canadian Association ... https://jcacs.journals.yorku.ca › index.php › jcacs › article › download</p> <p>3. Presentation: In-studio 10-minute embodied presentation of your community experience with reference to both the notion of ‘dance literacy’ and participant interview.</p> <p>Assignment 3: On-going critical engagement and robust practical participation- video recording will be used for assessment. Class journal is recommended. Value: 40%</p> <p>Assignment 4-Final: Group Creative Process Project Value: 10% Date: November 28, December 3 and 5, 2019 Length: 15-minute demonstration slot. Description: Using cultural and social dance experiences as inspiration, you will create choreography, as a group. The choreography should reflect some aspect of life; your personal life (<i>life-world</i>) or our shared Calgary or Western Canadian experience. The project will allow students to flex their compositional skills in a group setting. Do have fun and be as playful as you can by using your imagination and the mind-body system to create a meaningful collective work.</p> <p>Further project details will be provided through D2L</p> <p>Available opportunity: Performance (concert setting) Participation Available IF you are interested please identify yourself to Professor Moss November 29, 8pm, in the Rozsa with Rod Squance and World Music Ensemble (and rehearsals TBA) (extra credit available) Select dances will be performed with <i>The World Music Ensemble</i>. <i>This ensemble is made up of a combination of instruments from different cultures throughout the world, including Western and non-Western instruments. The classical music, folk music and popular music of various cultural traditions are explored in semester work and in concert.</i></p>
Assessment Expectations	<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-<u>including our informal paper</u>. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details. Students will be video recorded for lesson capture and assessment of student learning, and/or self-assessment of teaching practices.</p> <p>Attendance is essential-embodied focus of the research</p>

Late Assignments-unacceptable due to the collaborative/embodyed nature and the scheduling this requires

Grading scale

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 **(2) TWO** absences per term will have an adverse effect on your final grade.
- If you miss more than one week of 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, 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 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.

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>FOR DANCE COURSES:</p> <ul style="list-style-type: none"> The following numerical rubric will be applied: <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>Notes:</p> <ul style="list-style-type: none"> A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. 			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: https://www.ucalgary.ca/registrar/registration/course-outlines														
Academic integrity, plagiarism	<p>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-3.html; ucalgary.ca/pubs/calendar/current/k-5.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.</p>														
Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d2/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</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. For more information on Freedom of Information and Privacy visit: ucalgary.ca/legalservices/foip</p>														
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) 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>														

