



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
DNCE 267 Dance Aesthetics, Criticism, and Analysis
Session: Fall 2017

Instructor Office Email Office Hours	David Outevsky CHD 525 david.outevsky@ucalgary.ca Tuesday and Thursday 14:45 -15:45
Day(s),time(s) and location of Class	Tuesday and Thursday 16:00-17:15 CH E012
Out of class activities	N/A
Learning resources: required readings, textbooks and materials	DNCE267 Dance Aesthetics Criticism and Analysis Course pack
Prerequisites	Admission to the Dance Major
Supplementary fees	N/A
Course description	Introduction to the practice of dance writing through an aesthetic-comparative, critical and analytic lens.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Be able to critically evaluate dance and its aesthetic values in different societies 2. Be able to write coherently about dance as a form of art 3. Understand cultural and ethical considerations in dance practice 4. Reflect on your own dance practice through a critical lens
Course schedule	<p>Week 1 Introduction <u>Tuesday September 12, 2017:</u> Orientation: Syllabus, Course Description, Requirements, Readings, Films and Videos Theories and Methods of Dance</p> <p><u>Thursday September 14, 2017:</u> Joann Kealiinohomoku “An Anthropologist Looks at Ballet as a Form of Ethnic Dance” from <i>Moving History/Dancing Cultures: A Dance History Reader</i>. Ann Dils and Ann Cooper Albright, eds. Wesleyan University Press, 2001. 33-43.</p> <p>Week 2 – Anthropology of Dance <u>Tuesday September 19, 2017:</u> Jill D. Sweet, “The Anthropology of Dance: Textural, Theoretical, and Experiential Ways of Knowing” from <i>Teaching Dance Studies</i>. Judith Chazin-Bennahum, ed. Routledge, 2005. 133-147.</p> <p><u>Thursday September 21, 2017:</u> Deidre Sklar, “On Dance Ethnography” from <i>Dance Research Journal</i>, Vol. 23, No.1, University of Illinois Press. Spring 1991, 6-10.</p> <p><i>Submission of Assignment 1, reflection paper</i></p>

Week 3 – Asia Pacific Dances

Tuesday September 26, 2017

Adrienne L. Kaeppler, "Dances and Dancing in Tonga: Anthropological and Historical Discourses" from *Dancing From Past to Present: Nation, Culture, Identities*. Theresa Buckland, ed. University of Wisconsin Press, 2006. 25-51.

Thursday September 28, 2017

Sally Ness "Dancing in the Field" from *Moving History/Dancing Cultures: A Dance History Reader*. Ann Dils and Ann Cooper Albright, eds. Wesleyan University Press, 2001. 67-86.

Week 4 Writing Dance

Tuesday October 3, 2017

Patrick Alcedo, "How Black Is Black? The Indigenous Atis Compete at the Philippine Festival" from *Dance Ethnography and Global Perspectives: Identity, Embodiment and Culture*. Linda E. Dankworth and Ann R. David, eds. Palgrave MacMillan, 2014. 37-57.

Screening "Panaad"

Thursday October 5, 2017

Deborah Jowitt, "Beyond Description: Writing beneath the Surface" from *Moving History/Dancing Cultures: A Dance History Reader*. Ann Dils and Ann Cooper Albright, eds. Wesleyan University Press, 2001.

Submission of Assignment 2, precis paper

Week 5 - Latin dance representation

Thursday October 10, 2017

Borelli B. Mellisa. "A Taste of Honey: Choreographing Mulatta in the Hollywood dance film." *International Journal of Performance Arts and Digital Media* 5.2-3 (2009): 141-153. Print.

Thursday October 12, 2017

McMains, Juliet. "Brownface: Representations of Latin-Ness in Dancesport." *Dance Research Journal*, vol. 33, no. 2, 2001, pp. 54–71. *JSTOR*, www.jstor.org/stable/1477804.

Screening "Ballroom Dancer"

Week 6 – Political Dance

Tuesday October 17, 2017

Anthony Shay, "Parallel Traditions: State Folk Dance Ensembles and Folk Dance in the Field" from *Choreographic Politics: State Folk Dance Companies, Representation and Power*. Middletown, Connecticut: Wesleyan UP, 2002.

Thursday October 19, 2017

Giersdorf, J. Richard. *Border Crossings and Intra-National Trespasses: East German*

Bodies in Sasha Waltz's and Jo Fabian's Choreographies. Theatre Journal 55 (3), 2003. 413-432. Print.

Choose groups and presentation topics

Week 7 – Canadian Dance

Tuesday October 24, 2017

Anna Blewchamp, "Gweneth Lloyd and The Wise Virgins" from *Canadian Dance: Visions and Stories*. Selma Odom and Mary Jane Warner, eds. Collection Danse Press, 2004. 405-414.

Thursday October 26, 2017

Cornell, Katherine. "Dance Defined: An Examination of Canadian Cultural Policy on Multi-Cultural Dance." *Canadian Dance: Visions and Stories*, edited by Selma Odom Landen and Mary Jane Warner. Dance Collection Danse Press, 2004, pp.415-423.

Week 8 Western Concert Dance, Ballet and more

Tuesday October 31, 2017

Susan Foster, "Dancing Bodies" from *Meaning in Motion: New Cultural Studies of Dance*. Jane C. Desmond, ed. Duke University Press, 1997. 235-257.

Thursday November 2, 2017

Deborah Jowitt, "In Pursuit of the Sylph" from *The Routledge Dance Studies Reader*, edited by Alexandra Carter. London and New York: Routledge, 1998.

Week 9 Western Concert Dance cont., Modern Dance

Tuesday November 7, 2017

Ann Daly, "The Natural Body" from *Moving History/Dancing Cultures: A Dance History Reader*, edited by Ann Dills and Ann Cooper Albright. Middletown, Connecticut: Wesleyan UP, 2001.

Submit Assignment 3, analysis paper

Thursday November 9, 2017

Martha Graham, "Graham 1937" from *The Twentieth-Century Performance Reader* (3rd edition), edited by Teresa Brayshaw and Noel Witts. London and New York: Routledge, 2014.

GUEST: Andrea Downie "Simonson Technique"

Week 10 Contemporary Dance

Tuesday November 14, 2017:

Bonnie Sue Stein "Butoh: 'Twenty Years Ago We Were Crazy, Dirty, and Mad'" from *Moving History/Dancing Cultures: A Dance History Reader*, edited by Ann Dills and Ann Cooper Albright. Middletown, Connecticut: Wesleyan UP, 2001.

	<p><u>Thursday November 16, 2017:</u> Sally Banes, "Choreographic Methods of the Judson Dance Theater" from <i>Moving History/Dancing Cultures: A Dance History Reader</i>, edited by Ann Dills and Ann Cooper Albright. Middletown, Connecticut: Wesleyan UP, 2001.</p> <p>Week 11 Dance and Globalization</p> <p><u>Tuesday November 21, 2017</u> Foley, Catherine. "Perception of Irish Step Dance: National, Global, and Local" <i>Dance Research Journal</i> 33.1 (Summer 2001): 34-45.</p> <p><u>Thursday November 23, 2017</u> Fraser, Katheleen W. "Learning Belly Dance in Toronto: Pyramids, Goddesses and Other Weird Stuff." <i>Canadian Dance: Visions and Stories</i>, edited by Selma Odom Landen and Mary Jane Warner. Dance Collection Danse Press, 2004, pp.423-435.</p> <p>Week 12 Dance and Appropriation</p> <p><u>Tuesday November 28, 2017</u> Grau, Andre. "Figure Skating and the Anthropology of Dance: The Case of Oksana Domnina and Maxim Shabalin." <i>Anthropological Notebooks</i> 16.3 (2010): 39-59.</p> <p><u>Thursday November 30, 2017</u> Savigliano, Marta E. "Tango in Japan and the World Economy of Passion." <i>Re-Made in Japan: Everyday Life and Consumer Taste in a Changing Society</i>. Joseph J. Tobin, ed. New Haven: Yale University Press, 1992. 235-252. Print.</p> <p>Week 13</p> <p><u>Tuesday December 5, 2017</u> Group Presentations</p> <p><u>Thursday December 7, 2017</u> Group Presentations and farewell</p>
Assessment components	<p><u>Assignment 1:</u> Value: 10% Due date: September 21, 2017 Type: Reflection paper Description: Student are to write a 1-2 page essay (double spaced) answering the question: What is dance aesthetics? From their personal knowledge and experience. No references are necessary for this paper.</p> <p><u>Assignment 2:</u> Value: 10% Due date: October 5, 2017</p>

	<p>Type: Precis paper Description: The students are to summarize an article of their choice providing the main theories presented, the author’s background, it’s relevance to dance, and its relationship to other articles read in class. The paper should be 1-2 pages (double spaced, NOT including title and personal information).</p> <p>Assignment 3: Value: 30% Due date: Tuesday November 7, 2017 Type: Reflective analysis paper Description: The students are to write an analytical essay on a topic of their choice pertinent to one of the issues discussed in class. (e.g. Appropriation, Hegemony) They MUST use at least 4 articles from the course readings as references and support for their argument. This paper should be 4-6 pages long (double spaced, NOT including title, personal information or references). References should be provided on a separate page.</p> <p><u>Assignment 4:</u> Value: 30% Due Date: Tuesday Dec. 5 or Thursday Dec. 7, 2017 Type: Group presentation Description: Students are to divide into groups of 3-4 and choose a topic discussed in class on which they must create a 10-15 min presentation in front of the class during the last week of classes. Students can incorporate visuals, movement, and debate into their project. This project is evaluated as a group. The students can provide a research summary to the professor if they wish but will be evaluated on the presentation only. The students MUST use at least 4 references from the class readings and can incorporate others if they wish.</p> <p><u>Participation and Approach to Learning:</u> Value: 20 % Description: The students will be evaluated on their attendance, class participation, and overall engagement as well as on their ability to productively and professionally interact with their professor and classmates, organization in group work, and general positive and forward-thinking approach to the course. These include but not limited to:</p> <ul style="list-style-type: none"> • Consistency in your work, preparedness for class • Responsiveness to feedback (general and individual) • Participation in discussions, observations and feedback exercises • An independent work ethic in assignments • Respectful and positive attitude towards fellow students, willingness to support each other and active contribution to a positive group dynamic • Curiosity towards your own creative process and the questions raised in class
Assessment expectations	<p><u>Guidelines for Submitting Assignments</u></p> <p>Assignment 1,2, and 3 MUST be submitted in hard copy during the class on the assigned date (see course schedule) to avoid late penalties. Assignment 4 has to be presented orally on the assigned date during the last week of classes.</p>

Criteria That Must Be Met To Pass

In order to pass this class the students need to achieve an overall grade of D for the whole course. Therefore the final and total calculation of their assignment scores as well as participation and attitude grades needs to be above 50%. Please the grading scale below for conversion details (you can find conversion rubric from letter grades to U of Calgary's scoring system in the next section of the course outline).

Grading System:

A+	96 and above
A	91-95
A-	86-90
B+	81-85
B	76-80
B-	71-75
C+	66-70
C	61-65
C-	56-60
D+	51-55
D	46-50
F	0-45

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.

A large portion of this course is evaluated through your writing, it is therefore imperative that you are comfortable with university level writing and seek help from Student Success Centre and Writing Support if you are not. Please speak to the professor as soon as possible if you feel you might need assistance with this.

Guidelines for Formatting Assignments

Please use MLA guidelines as outlined by OWL Purdue:

<https://owl.english.purdue.edu/owl/resource//747/01/>

Late Assignments

Late assignments will be penalized with one half letter grade (e.g. From A to A-, from A- to B etc..) per day for up to 5 days maximum unless an official doctor's note or another formal document is presented to the professor.

Expectations for Attendance and Participation:

While attendance is not mandatory, it is highly recommended in order to succeed in the class. Much of the material will be unpacked and discussed in the classroom and will form the basis of your essays and presentations. Your attendance will also count towards your participation grade and more than 2 missed classes without a doctor's

	<p>note or another official document will definitely impact this portion of your grade as will continuous lateness or early leaves. If you do need to miss a class for other valid reason please inform the professor so he/she can provide you with the missed material if necessary.</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.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2017-2018:</p> <table border="1" data-bbox="443 401 1472 1434"> <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> <tr> <td>RM</td> <td></td> <td>Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). 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>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. 	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	RM		Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
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<p>Academic accommodation</p>	<p>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 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 ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</p>																																																

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-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.
SCPA Librarian	Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative & Performing Arts</i> and <i>School of Languages, Linguistics, Literatures & Cultures</i> Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: mstoeckle@ucalgary.ca , Office: TFDL 160D
Student misconduct	ucalgary.ca/pubs/calendar/current/k-3.html
FOIP	ucalgary.ca/legalservices/foip
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
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.
Safewalk	220-5333 anytime. ucalgary.ca/security/safewalk
Students’ union and ombudsperson contacts	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: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact
Midterm and final examination scheduling	Final examinations may be scheduled at any time during the examination period (Dec. 11-21 for Fall 2017 term; Apr. 16-26 for Winter 2018 term; June 28-30 for Spring 2018 term; Aug. 17-20 for Summer 2018 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
SCPA Claim Your Seat Program: Student Guidelines	1. The Claim Your Seat (CYS) program allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance,

	<p>based on audience size, demand, etc.</p> <ol style="list-style-type: none"> 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from the time the Box Office opens until 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
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.
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).
Faculty of Arts program advising and student information resources	<p>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 at ascarts@ucalgary.ca or call 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.</p> <p>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.</p> <p>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.</p>
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.
Undergraduate associations	<p>DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com</p> <p>MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca</p>