



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title: Topics in Dance Forms
DNCE 206.03 - Tap Dance
Session: SPRING 2022

Instructor Office Email Office Hours	Lisa La Touche N/A lisa.latouche@ucalgary.ca By Appointment
Day(s),time(s) and location of Class	May 4 - May 25th, 2022 Monday, Tuesday, Wednesday, Thursday 12:00pm-3:50pm AUX GYM (no class Monday May 23rd)
Learning resources: required readings, textbooks and materials	Reference materials will be provided by D2L
Learning Technologies and Requirements	<p>There is a D2L site for this course which contains required readings and other relevant class resources and materials (see d2L.ucalgary.ca).</p> <p>In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:</p> <ul style="list-style-type: none"> • A computer with a supported operating system, as well as the latest security, and malware updates; • A current and updated web browser; • Webcam (built-in or external); • Microphone and speaker (built-in or external) or headset with microphone; • Current antivirus and/or firewall software enabled; • Broadband internet connection. <p>Most current laptops will have a built-in webcam, speaker and microphone.</p>
Prerequisites	N/A
Course description	<p>This course will explore the African diasporic roots as the founding parent of Tap Dance - a pioneering and uniquely African-American art form which also carries the label of a jazz dance. Students will learn rhythmic fundamentals of tap dance vocabulary explored in call and response tradition and, embark on the exploration of the history and evolution of jazz music and dance that evolved simultaneously. Tap dance is part of this jazz tradition, history and evolution. Studies will include a robust improvisation practice, choreography, lectures leading to group discussions, and a focus on research via suggested resources (i.e. articles, albums, books, documentaries).</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. Exercise proper practice, protocol/systems, and execution of tap dance technique and vocabulary 2. Learn about the historical tradition of the art form and embody one or more of the traditional routines 3. Learn the fundamentals of rhythmic music theory as it relates to the jazz music tradition 4. Engage and explore a practice of improvisation
Course schedule	<p>Week 1 – May 4 - 10</p> <ul style="list-style-type: none"> - The Beginnings of Tap Dance: Exploring and consider the African-American historical contexts from 1800s to the dawn of 1900s and its conditions that gave way to the birth of Tap Dance - Topics and Research will include: Minstrelsy, Master Juba, medicine shows, early vaudeville, the beginnings of the jazz music sound, (Eubie Blake and Shuffle Along, Bill “Bojangles” Robinson, The Whitman Sisters, Leonard Reed) - Dance Techniques and Vocabulary: Times Steps (traditional and explored, how to use them), 3 and a break, the Shim Sham <p>May 11— 17</p> <ul style="list-style-type: none"> - Tap Dance in The Roaring 20s, 30s, 40s - Topics and Research will include: The great tap dance acts of the Harlem Renaissance, Hollywood Films, Broadway and Touring bandstands. Bill “Bojangles” Robinson (continued), John W. Bubbles, Bill Bailey, Bunny Briggs, Jeni LeGon, Mable Lee, Tip Tap & Toe, The Nicholas Brothers, etc. - Suggested Music to Explore: Count Basie, Fats Waller, Duke Ellington, Cab Calloway... i.e. the great band leaders of jazz and the tap dancers associated - Dance Techniques and Vocabulary: How to arrange Tap Dance choreography within a standard 32 bar jazz music form. Exploring improvisation, innovations and stylistic liberties. Students will continue to learn traditional material such as the BS Chorus or Bojangles’ ‘Doin the New Lowdown’ or Lisa La Touche’s “Love Me or Leave Me” <p>Week 3 – May 18 - 25</p> <ul style="list-style-type: none"> - Tap dance with respect to bebop and hip-hop and the modern era of pop culture - Topics and Research: How tap dance contributed to the evolution of jazz music as a listening art, transitioning into bebop. The continued the tradition of tap dancers on the bandstand. Duke Ellington’s Sacred Concert series, the Original Hoofers and the Copasetics. Gregory Hines and his introduction to tap dancing to funk music, Savion Glover, <i>Bring In Da Noise/Bring In Da Funk</i> - Dance Techniques and Vocabulary: Tap dancing to different time signatures and learning choreography respectfully. Exploring different genres of music to tap dance with. How to incorporate stylistic influences of different genres with tap dance and learn that it’s simply a repeated influence from another era. Enjoying the exploration of tap dance as a language, instrument and an endless art form

<p>Assessment components</p>	<p><u>Assignment 1: Weekly Journal Entry</u> Due Dates: May 10th, 17th, 25th. Assessment Method: Reflection: Video Resources and Class Discussions Description: Students will be required to reflect upon and write a robust entry in a journal, referencing historical lectures and discussions around video footage of tap dance masters. Students will respond to the following 3 topics upon re-watching an appointed video clip.</p> <ol style="list-style-type: none"> 1. Note what you have learned and identify what was noticed in the second viewing. Remark on this greater depth of learning-implications and appreciation. 2. What did you find that is more interesting now that you have re-watched this particular video and considered more about the class discussions around it. 3. What are some concepts, styles, practices or historical contexts that need further understanding, unpacking or may have struck as interesting and require greater research. <p>Weight: 30%</p> <p>Assignment 2: Find your own time step Due Dates: Ongoing Evaluation Assessment Method: Present your own time step sequence and/or arrangement Description: Compare common time steps learned in class that are part of the music traditions of jazz. Use structure, introduced to you in class, combined with your own creativity and exploration. Student will be required to:</p> <ol style="list-style-type: none"> 1. Count yourself in, musically, to identify the tempo and give indication of the pulse or the groove 2. Repeat the time step 3 times, leaving room for a rhythmic break 3. Students should be able to figure out and indicate how they would break this down and teach it to their peers <p>Weight: 25%</p> <p>Assignment 3: Execute a Traditional Tap Dance Routine Due Dates: Ongoing Evaluation Assessment Method: Be able to embody and perform a piece of traditional choreography - solo - with musical accompaniment. Description: Depending on the level of the dancer, the student will choose and demonstrate either the Shim Sham, Doin' The New Lowdown, The B.S. Chorus or Love me or Leave me. Weight: 25%</p> <p><u>There will be no final exam</u></p> <p>Weekly Teacher Evaluation (scale 0-10 out of 10): How Student Picks up Technical Exercises and given choreography Weight: 20%</p>
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<p>Assessment expectations</p>	<p><u>Assessment Expectations:</u> Due to the experiential nature of this course, classes are equivalent to assignment. Therefore, classes missed will be detrimental to the final grade. More than four (4) missed classes will result in a fail for the course.</p> <p>If you show up late for or leave early from class two (2) times, this will be counted as a full class absence.</p> <p>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.</p> <p>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.</p> <p>Students are responsible for any and all material missed during an absence.</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>Grading scale</p>	<p>This course is a Pass/Fail Course</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 Calendar: https://www.ucalgary.ca/pubs/calendar/current/f-1.html.</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.

<p>Guidelines for Zoom Sessions</p>	<p>Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.</p> <p>To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.</p> <p>The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the Code of Conduct). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g Student Non-Academic Misconduct Policy). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: https://elearn.ucalgary.ca/guidelines-for-zoom/.</p> <p>If you are unable to attend a Zoom session, please contact your instructor to arrange an alternative activity for the missed session (e.g., to review a recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).</p> <p>The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.</p>
<p>Academic Accommodation</p>	<p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations. Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf). 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.</p> <p>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/ .</p>
<p>Academic integrity, plagiarism</p>	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p>

Internet and electronic communication device	The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf .
Intellectual Property	Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. 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 (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.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 https://www.ucalgary.ca/pubs/calendar/current/k.html .
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.
Student Support	Please visit this link for important information on UCalgary's student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines