



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Dance Department School of Film, Dance and Theatre

Subject DCE Number 402 Title Ethnography of Dance Practices Units: 3

Is this a cross-listed course? (Choose one)  
If yes, please identify course(s) No

Is this a shared course? (choose one) If so, list all academic units offering this course No  
Course description:

**Requested designation:** (Choose One)

Note- a separate proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

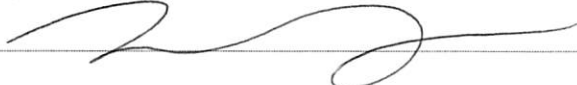
**Contact information:**

Name Pegge Vissicaro Phone 5-4764

Mail code 2002 E-mail: pegge@asu.edu

**Department Chair/Director approval:** (Required)

Chair/Director name (Typed): Jacob Pinholster Date: 2/10/15

Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus, required text table of contents
		<b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> <b>The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</b>	Syllabus, required text table of contents
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
DCE	402	Ethnography of Dance Practices	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the US.	The course examines ethnographic research on dance cultures in England, Philippines, and Senegal.	Part I explores the concepts of tradition, modernity, and authenticity through contemporary representations of Gujarati garba/raas in England, Filipino Ati-atihan festivals, and Wolof sabar.
2c. The course is a comparative cultural study in which most, i.e. more than half, of the material is devoted to non-US areas.	Through ethnographic readings and writing, students compare Croatian moreska, Mallorquin dance, and Balinese kecak.	Part II explores how dance reveals cultural identity through the influences of social dance events and tourism in Croatia, Mallorca, and Bali

## **DCE402 (16854) Ethnography of Dance Practices Tempe, Spring 2015, Thursday 6:00-8:45PM, STAUFA440**

Instructor: Dr. Pegge Vissicaro

Office Hours: PEBE 127, Thursday 1:30-3:30PM or by appointment

Contact Information: 480-965-4764, pegge@asu.edu

### **COURSE DESCRIPTION**

This course is an introduction to ethnography as a method to describe and document dance culture. Importantly, all ethnography is cross-cultural, involving comparative processes to relate familiar and unfamiliar phenomena. Further comparison of scholarly research representing diverse regions of the world may broaden perspectives to the range of ethnographic writing styles and analysis techniques. Using an integrative, somatics-based approach, each student will systematically conduct fieldwork in a field site of ones choice. Skills developed over the semester to gather and analyze data will lead to the realization of a mini-dance ethnography. Key theoretical constructs explored in our required text will support study of the ethnographic process and will be incorporated in a final document. The reference system, DdA also will be discussed and applied to identifying knowledge sources as an important component of ethnography. Class design will promote an open, creative workshop-like atmosphere where rich exchanges of ideas encourage multiple perspectives. It is expected that everyone will positively contribute to the learning community and complete assignments on time. One further requirement is that students will keep a notebook to record field experiences and information discussed in the classroom. Graduate students or those taking the course for honors credits will have additional assignments.

### **COURSE OBJECTIVES**

- to explore ethnography as a method to describe and document dance culture
- to practice data gathering and analysis using an integrative somatics-based approach
- to become familiar with DdA as a reference system for identifying knowledge sources
- to strengthen critical viewing, thinking, writing skills that promote insightful, creative synthesis

### **COURSE ASSIGNMENTS**

Participation – Classes attendance is mandatory since continuity of information is essential for successful completion of the course. Participation points may be earned as a fully engaged member of the learning community, meaning that each class requires students to come prepared with completed assignments.

Engagement also includes actively contributing to discussions and participating in all class activities and site visits. This suggests that cell phones, computers, and other materials that are not used directly for accessing course information must be stored. There are 12 sessions that students must attend; one of those is an individual meeting. Students earn up to 20 points per session. Absences and lateness will result in the deduction of participation points.

Review 'Quiz' – Students are expected to know basic concepts about dance culture and cross-cultural processes introduced in DCE201, Dance, Culture, and Global Contexts, a pre-requisite for this course. The review quiz is an opportunity to reinforce that information, which also is discussed in my text, *Studying Dance Cultures around the World*. This assignment is mandatory but will not count toward points accumulated for the final grade.

Write Ups – Write-ups essentially reorganize field notes into a legible document. Two opportunities to practice taking field notes and developing a write-up involve the entire class as non-dance/movement participant-observers at an on-campus field site. Four additional write-ups will be based on visits to a proposed field site, which is the focus of a mini-ethnographic study. Each of the six write-ups have a particular theme (movement, space, time, and participants, sound-sensory, and body extensions), are approximately 500 words or one page, single-spaced, and will be shared with your peers during class. Please email your individual write-up to the instructor NO LATER than 2:00pm on Thursday who will print the assignments for student feedback. Students that do not provide their write-up on time will be responsible for printing sufficient copies. These write-ups build on the previous ones and should increasingly reveal insights as you relate information. Late assignments may be given half-credit.

Field Site Proposal – Each student will identify one field site (on-campus or off-campus), which you will visit a minimum of five times. The first visit will be a simple survey of the environment. You will introduce yourself to the instructor, facilitator, and/or leader of the group and explain your intent to develop a mini-ethnographic study as an assignment for this course. You also will state your process of returning four times as a non-dance/movement participant to describe and document how people negotiate and share meaning through various lenses like space and time. Please note that you may not propose a field site in which you are also a regular member of the class or group. While there may be opportunities to 'try-on' movement practices in your field site, the primary focus is to maintain perspective as a non-dance participant/observer. The proposal will address in as much detail as possible who is there, why they meet and what they do as well as when, where, and how they meet. List the dates you will go to the site and address any other issues so that your proposal demonstrates an organized plan for conducting fieldwork. The instructor must approve your field site before proceeding to gather data for your ethnography. Additionally, this assignment is mandatory but does not earn points toward the final grade.

Mini-Ethnography – Ethnographic research explores how interactions between people as they negotiate and share meaning in a specific context may reveal culturally significant values, aesthetics, and beliefs. After completing four write-ups, each student will weave together all information to notice major patterns of continuity that reveal how people in the respective field site negotiate and share meaning. A written outline of your final document ‘vision’ must be provided during an individual meeting. During the meeting (approximately 20-30 minutes), we will discuss key findings and explore how to structure the final paper, which will include multiple references to the Dankworth and David text and your field notes. This mini-ethnography is an approximately four page, single-spaced document due no later than midnight on May 7. Each student also will creatively share key findings from your ethnographic study in an approximately eight minute presentation. Further criteria for evaluation will be provided in class.

Extra Credit Assignment – Students may earn up to 20 points by helping to develop an exhibit that involves materials from the Cross-Cultural Dance Resources Collections. Preparation of the exhibit, curated by the instructor and Sativa Peterson, requires identifying books, photographs, instruments, and other items representing six countries of the world (Japan, Java, Myramar, Croatia, England, and Brazil) arranging them in a showcase as part of a larger event. This event will take place at the ASU Galvin Playhouse on Thursday, February 19<sup>th</sup> and include an interpretation of dances from these areas performed by six Peoria District high schools. The CCDR Collections exhibit will be in the Galvin lobby, which people may view before and after the show as well as during intermission. In order to earn extra credit, you will need to spend approximately 2.5 hours working with Sativa and must be scheduled with her in advance.

## **GRADES**

Participation – 12 classes x 20 points – 240 points

Write-ups 6 x 20 = 120 points

End of semester presentation = 10 points

Final Document = 30 points

### **Total points possible 400**

A+: 390-400 points

A: 380-389 points

A-: 370-379 points

B+: 360-369 points

B: 350-359 points

B-: 340-349 points

C+: 330-339 points

C: 320-329 points

D: 310-319 points

E: Below 310 points

## REQUIRED TEXTS

Dankworth, Linda & David, Ann (editor).  
2014. *Dance ethnography and global perspectives: identity, embodiment and culture*. Basingstoke, England: Palgrave Macmillan.

The DdA document may be retrieved at <http://ccdr.org/pdf/dda2010aa.pdf>.

Vissicaro, Pegge.  
2011. "Dunin deAlaiza (DdA): an inclusive reference formatting system for dance and music (research paper)." Tempe, Arizona: private collection. (Originally presented at Congress on Research in Dance [CORD] annual conference, Philadelphia, Pennsylvania, 16-20 November.)

(Pre-requisite)  
Vissicaro, Pegge.  
2004. *Studying dance cultures around the world: An introduction to multicultural Dance Education*. Dubuque, Iowa: Kendall Hunt Publishers.

### Graduate student requirements only

(Required)  
Painter, Muriel.  
1971. *A Yaqui Easter*. University of Arizona Press: Tucson.  
<http://www.uapress.arizona.edu/onlinebks/YaquiEaster/welcome.htm>

Shorter, David.  
2009. *We will dance our truth: Yaqui history in Yoeme performances*. University of Nebraska Press. Lincoln.  
Full text online ASU libraries:  
<http://lib.myilibrary.com.ezproxy1.lib.asu.edu/ProductDetail.aspx?id=242396>

(Recommended)  
Spicer, Edward  
1980. *The Yaquis: a cultural history*. University of Arizona Press, Tucson.

## ADDITIONAL COURSE INFORMATION

Incompletes – Incompletes are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Director through the Administrative Associate during the mid term period (480-965-5029). Each incomplete is considered on a case-by-case basis to determine the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved.



Additionally the student must be in good standing at the time the incomplete request is made.

Incompletes – Incompletes are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Director through the Administrative Associate during the mid term period (480-965-5029). Each incomplete is considered on a case-by-case basis to determine the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved. The Dance program does not advocate giving incompletes to students. Additionally the student must be in good standing (grade is a C or higher) at the time the incomplete request is made. If you think an incomplete may be necessary for a student, contact the Dance Office to discuss this option with the appropriate personnel before proceeding. The maximum grade students will receive upon completion of incomplete requirements is B+. Students taking this class to fulfill an incomplete from a previous semester must meet with the instructor the first day of class to discuss the conditions for fulfilling the incomplete assignments. Students that do not inform the instructor at that time may not receive credit toward the completion of work performed in the class. The maximum grade students will receive upon completion of incomplete requirements is B+.

#### Arizona State University Policies

Student Code of Conduct – All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy:

[http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

Special Accommodations – To request academic accommodations due to a disability please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

#### **INSTRUCTOR INFORMATION**

Office hours are Tuesday/Thursday 1:30-3:30PM or by appointment. Office location is PEBE 127; telephone messages can be left at 965-4764. Email also can be sent to [pegge@asu.edu](mailto:pegge@asu.edu) for scheduling appointments or for other information. Please allow 48 hours to respond to your messages.

## IMPORTANT DATES:

Please make a note of these important SPRING 2014 semester dates.

January 12, 2015	First Day of Classes (Session C)
January 18, 2015	Drop/Add Deadline
January 25, 2015	Tuition & Fees 100% Refund Deadline
February 2, 2015	Herberger Institute Extended Registration Add/Withdraw Deadline (with faculty permission)
March 8-15, 2015	Spring Break
April 5, 2015	Course Withdrawal Deadline
May 1, 2015	Complete Withdrawal Deadline
May 4-11, 2015	Final Grades Due

## COURSE SCHEDULE

### Review

1/15 Course orientation, discuss comparative process, discuss field sites (initial field site visit before 1/22 is highly recommended)

1/22, Proposal for field sites due, discuss dance culture, discuss 'senses' write-up, visit capoeira class

### Tradition, Modernity & Authenticity (Part I)

1/29 Write-up due (senses/capoeira), review 'quiz' due, discuss 'movement' write-up, visit capoeira class

2/5 Write-up due (movement/capoeira), discuss readings in Part I to compare Gujarati *garba/raas*, Filipino *Ati-Atihan*, Wolof *sabar*, discuss 'space' write-up, discuss preparations for field work

2/12 Write-up due (space/personal field site), continue discussing Dankworth & David I, discuss special event, discuss 'time' write-up, practice DdA

2/19 No write-up due, special event (ASU Galvin Theatre)

### Cultural Identity, Globalization and Tourism (Part II)

3/5 Write-up due (time/personal field site), discuss readings in Part II to compare Croatian *moreska*, Mallorquin dance, Balinese *kecak*, discuss 'participants' write-up, practice DdA

3/12 SPRING BREAK – NOTE: Students earning less than 100 points by spring break may be in jeopardy of not passing the course.

3/19 Write-up due (participants/personal field site), continue discussing Dankworth & David II, discuss 'body extensions' write-up, practice DdA

### Dance in Psychosocial Work, Gender and Sexual Representation (Part III)

3/26 Write-up due (body extensions/personal field site), discuss readings in Part III to compare dance among refugee children in Serbia, flamenco in Japan, Okinawan dance), practice DdA

4/2 Individual meetings (Graduate Concert)

4/9 Individual meetings (Undergraduate Concert)

4/16 Continue discussing Dankworth & David III, plan presentations, discuss final paper

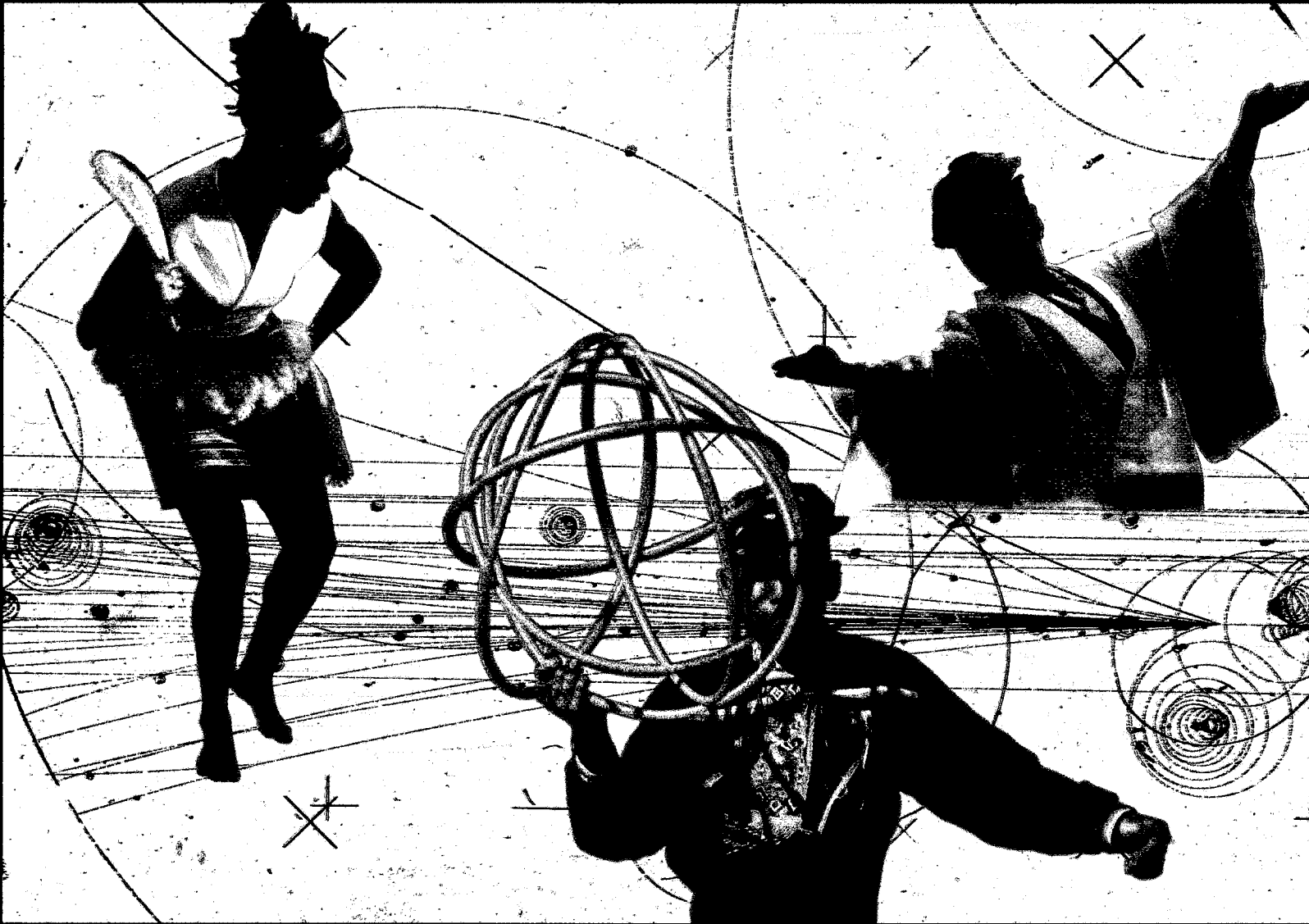
4/23 Individual meetings (Dance Annual)

4/30 Final presentations

5/7 Final paper due (midnight)

# Studying Dance Cultures around the World

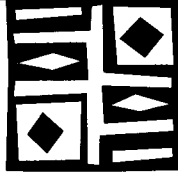
An Introduction to Multicultural Dance Education



Pegge Vissicaro



Foreword by  
Joann Keali'inohomoku



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