



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 or 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
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus description of mini-ethnography
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus description of mini-ethnography
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
DCE	402	Ethnography of Dance Practices	HU

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
3. Concerns the interpretation, analysis, or engagement with aesthetic experiences; and/or the historical development of artistic or design traditions	This course is an introduction to dance ethnography as a strategy to describe and document dance cultures, using varied data gathering skills and analysis methods.	For each field site visit, students gather data by focusing on specific themes (space, time, body extensions, etc.) to interpret and analyze how participants interact to share meaning and reveal values, aesthetics, and beliefs of a given culture. Deeper interpretation and analysis of these data occur as students shape their fieldnotes into formal write-ups. The culminating experience critically synthesizes all data collection (including write-ups) to produce a mini-ethnographic study.
4b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Ethnographic dance study explores different ways in which people share meaning to reveal culturally significant values, aesthetics, and beliefs.	Through the required readings, which include nine ethnographies by scholars worldwide, and personal ethnographic field work, students are exposed to multiple perspectives as well as have their own site-specific experiences about how dance reveals values, aesthetics, and beliefs of a given culture.

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 19th 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.mylibrary.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

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 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

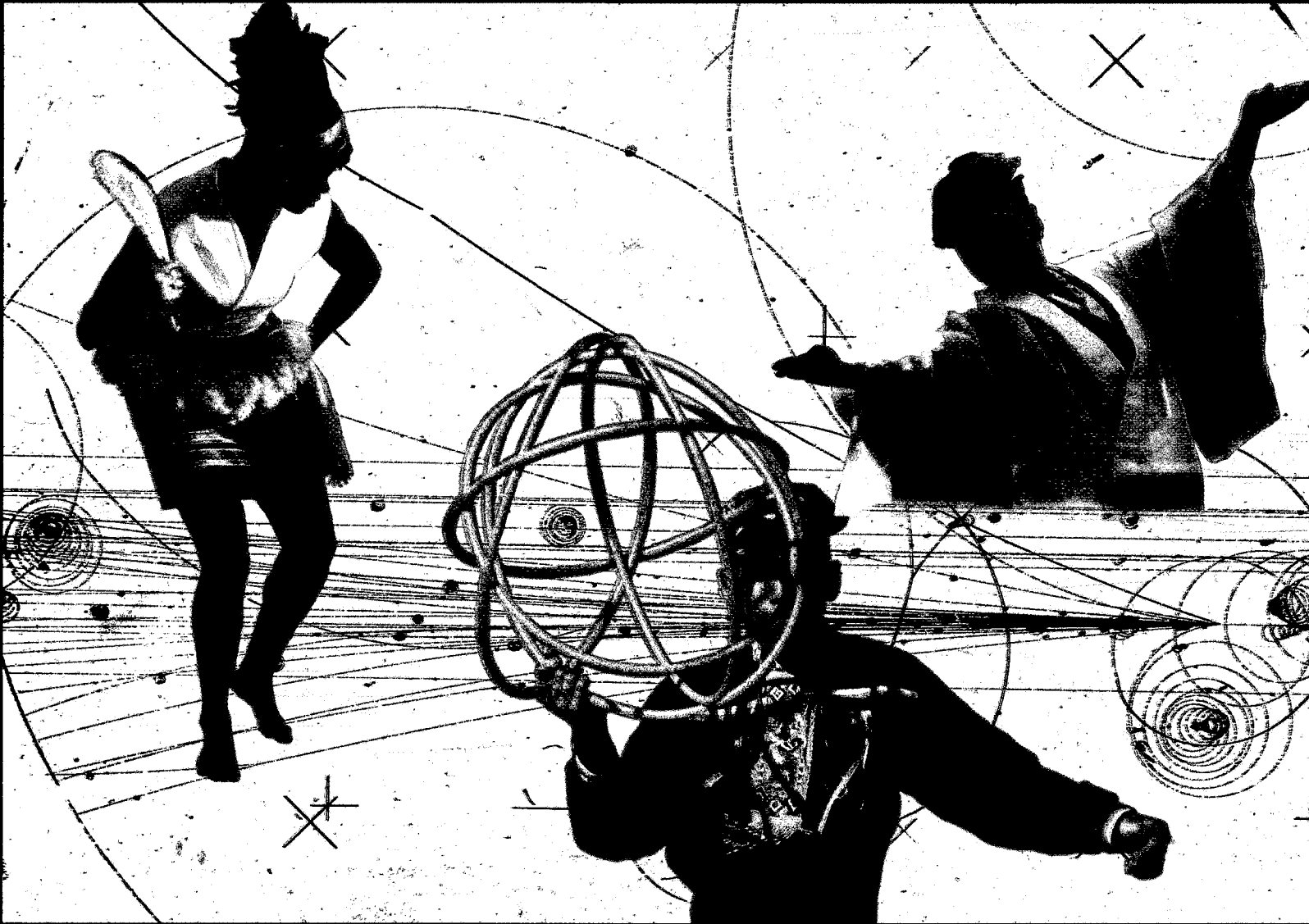
4/23 Individual meetings (Dance Annual)

4/30 Final presentations

5/7 Final paper due (midnight)

Studying Dance Cultures around the World

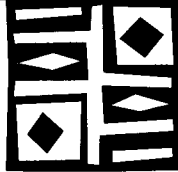
An Introduction to Multicultural Dance Education



Pegge Vissicaro



Foreword by
Joann Keali'inohomoku



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