UVU UTAH VALLEY UNIVERSITY™

Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: https://catalog.uvu.edu/

Semester: Spring
Course Prefix: DANC
Course Title: Dance as a Cultural Practice I GI

Year: 2025
Course and Section #: 256G_001
Credits: 3

Course Description

Explores the richness and beauty of various cultures from around the world through the medium of dance. Students gain a deeper knowledge and appreciation of various dances of the world, or multicultural dance forms, through participation in movement classes, informal performances, and dance related cultural events in class, on campus, and in the community. Serves to deepen the student's understanding of the profound relationship between dance and culture and dance and human existence through time. Includes readings, group discussions, interactive assignments, an ethnographic research project, concert attendance, writing, dancing, singing, and playing music. Explores the evolution and dissemination of the various dance forms studied in class. Each semester explores different dances of the world depending on availability of guest instructors with specific cultural knowledge.

Course Attributes

This course has the following attributes:

☐ General Education Requirements
☒ Global/Intercultural Graduation Requirements
☐ Writing Enriched Graduation Requirements
☒ Discipline Core Requirements in Program
☐ Elective Core Requirements in Program
☐ Open Elective
Other: *Click here to enter text.*

Instructor Information

Instructor Name: Dr. Lyndsey Vader

Student Learning Outcomes

1. Demonstrate knowledge and recognition of complexities inherent in global and/or intercultural issues.
2. Demonstrate the ability to interrelate skillfully, reflexively, responsibly, and respectfully with a society of increasing intercultural connections.
3. Demonstrate through movement, writing, oral presentations, and performance an understanding of the stylistic nuances, organizing principles and foundational techniques of the various dance forms studied in class.

4. Demonstrate an understanding of the cultural significance of the various dance traditions studied in class.
5. Articulate orally and in writing the evolution of various traditional dance forms.
6. Articulate orally and in writing the definition, and importance, of studying World Dance Forms or Multicultural Dance Forms.

Course Materials and Texts
All assigned readings, podcasts, and videos are freely available on CANVAS. See "Required or Recommended Reading"

Course Requirements

Course Assignments, Assessments, and Grading Policy
*   **Participation:** The Participation portion of your grade considers how you engage in class daily. How you take a course influences your learning and the learning environment of the course, and the learning of others. (10% of overall grade)
*   **Quizzes:** Students will complete four (4) quizzes on Canvas throughout the semester. The quizzes will consist of mixed question types (i.e., multiple-choice, matching, true/false, and short answer) that will gauge students' knowledge and skills from the semester. (20% of overall grade)
*   **Micro Ethnography:** Ethnographic research is one of the dance methodologies that we will encounter during the semester. As such, we will first build an understanding of how researchers ethically engage in ethnographic practices before embarking upon our own ethnographic micro studies. Students will submit a minimum of 1-page of fieldnotes and a 250-word summary of their findings from a cultural event in which they partake. (10% of overall grade)
*   **Digital Media Mind Maps:** Throughout the semester, students will engage in three (3) oral dance histories through assigned podcasts or videos. The assignment connected to the podcasts/videos consists of a visual mind-map of the podcast/video content. (10% of overall grade)
*   **Performance/Keynote:** Students will attend 1 (one) performance/keynote to consider how artists/scholars engage in cultural exchanges with audiences invested in sharing their movement language and/or theories on cultural practice with the public. (5% of overall grade)
*   **Research Paper Process:** The instructor will guide students through the process of conducting original research. This process will include the development of a topic statement, 2-4 research questions, an annotated bibliography, research paper outline, and a 3-4 page paper draft. (20% of overall grade)
*   **Final Paper & Presentation:** The final research paper and presentation is a culmination and deep application of the material in the course. For the final research paper, students have the opportunity to pick a topic related to the course material that interests them. This topic may be an issue that we discussed in class for which students would like to go further into depth, or the topic may be something that we did not cover in class. (25% of overall grade)

UVU Grading Scale

A = 93.6 % - 100%	A- = 90% - 93.5%	B+ = 86.6% - 89.9%
B = 83.6% - 86.5%	B- = 80% - 83.5%	C+ = 76.6% - 79.9%
C = 73.6% - 76.5%	C- = 70% - 73.5%	D+ =66.6% - 69.9%
D = 63.6% - 66.5%	D- = 60% - 63.5%	E = Below 60%

Required or Recommended Reading Assignments

Candelario, Rosemary, and Matthew Henley, editors. *Dance Research Methodologies: Ethics, Orientations, and Practices*. Oxford UP, 2022.

Dils, Ann, and Ann Cooper Albright, editors. *Moving History/Dancing Cultures: A Dance History Reader*. Wesleyan UP, 2001.

Dixon Gottschild, Brenda. *The Africanist Aesthetic in Contemporary Dance*. Greenwood Press, 1996.

Foley, Catherin. *Step Dancing in Ireland: Culture and History*. Routledge, 2013.

Malnig, Julie, editor. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. University of Illinois Press, 2009.

Prichard, Robin. "Teaching, Researching, and Writing Indigenous Dance: The Native Writes Back." *Journal of Dance Education,* vol. 20, no. 3, 2020, 113-114. Dixon Gottschild, Brenda. *The Africanist Aesthetic in Contemporary Dance*. Greenwood Press, 1996.

Rivera-Servera, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. University of Michigan Press, 2012.

Shanahan, Jenny Olin. *Undergraduate Research in Dance*. University of Wisconsin Press, 2015.

Shay, Anthony, and Barbara Sellers-Young, editors. *The Oxford Handbook of Dance and Ethnicity*. Oxford UP, 2016.

Shea Murphy, Jacqueline. *The People Never Stopped Dancing: Native American Modern Dance Histories*. University of Minnesota Press, 2013.

General Description of the Subject Matter of Each Lecture or Discussion

Module 1: Introduction to Dance Studies: Theories and Methods
Topics include an introduction to dance research, movement description, choreographic analysis, and collaborative ethnographies.

Module 2: Embodied Knowledge as Cultural Expression
Topics include Indigenous Dance Histories and Decolonization, Articulating an Africanist Aesthetic, Hula: Representations of Indigeneity, Bharata Natyam: Dancing Devotion and Global Circulation, Tango, Queer Latinidad, Vogue and Ball Culture, and Irish Dance as an Expression of Nationalism. This module features 4-5 guest lectures or movement experiences by artist-scholars who are experts in their field of study.

Module 3: Dance Research Workshops
Topics include developing a research topic, crafting guiding questions, cultivating annotated bibliographies, drafting a research proposal, citation, organizational structures for research papers, editing, peer reviews, and research presentations.

Required Course Syllabus Statements

Generative AI
adapted from Temple University statement on AI in classes by Hillary Hungerford and further adapted by Dr. Lyndsey Vader

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you.

The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course for the following activities:

- Brainstorming research topics and questions;

- Drafting an outline to organize your thoughts; and

- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose your micro ethnography assignment or annotated bibliographies;

- Writing a draft of a writing assignment;

- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty.

Any student work submitted using AI tools should clearly indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to me for a conversation before submitting your work.

Using Remote Testing Software
☒ This course does not use remote testing software.

☐ This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities
Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU Accessibility Services at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity
At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their rights and responsibilities. In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in UVU Policy 541: *Student Code of Conduct*.

Equity and Title IX
Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation
UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as

participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a specially dedicated space for meditation, prayer, reflection, or other forms of religious expression.