Proposal to modify **AFAS 318, Pan African Dance Aesthetics: Theory & Practice**, for Tier Two – Arts and Diversity Emphasis

*Approved by COH Assoc. Dean Kim Jones, 10/2/14; SBS Assoc. Dean Carla Stoffle, 10/2/14*

### Course Offerings

<table>
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<th>Academic Career:</th>
<th>UGRD</th>
<th>Undergraduate</th>
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<tr>
<td>Subject Area:</td>
<td>AFAS</td>
<td>Africana Studies Main</td>
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<tr>
<td>Catalog Nbr:</td>
<td>318</td>
<td>Course Offer No: 1</td>
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<td>Academic Organization:</td>
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<td>Africana Studies</td>
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<td>Typically Offered:</td>
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<tr>
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<td>If Yes, Co-Convened with (ID and offer nbr)</td>
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### Enrollment Requirements

### Course Requisite Information

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### Existing Requirement Groups to be added

<table>
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<tr>
<td>Long Description</td>
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### New Requirement Group Information

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<th>Describe Needed</th>
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<tr>
<td><strong>Description:</strong></td>
<td>Pan Afr Dnc Aesthetics</td>
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<tr>
<td><strong>Long Course Title:</strong></td>
<td>Pan African Dance Aesthetics: Theory and Practice</td>
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<tr>
<td><strong>Long Description:</strong></td>
<td>This course fosters an appreciation of aesthetic principles that define Pan African dance through a combination of theory and practice. Students will explore how aesthetic judgments are sensory, emotional, intellectual, political, and religious at the same time.</td>
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<tr>
<td><strong>First Term Effective:</strong></td>
<td>2151: Spring 2015</td>
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### Course Attributes

<table>
<thead>
<tr>
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<tr>
<td>Course Equivalencies</td>
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<tr>
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<td>Gen Ed Diversity Emphasis</td>
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### Course Modification

* List any changes to enrollment requirements

n/a
* Indicate changes to catalog entry below
Revise Course Attributes to include General Education Diversity Emphasis and Tier II Arts

* Briefly describe why the change is necessary or desirable
The conversion of AFAS/ANTH 318 to a General Education course will provide more access to diversity and the arts to a larger student population. The course's emphasis on understanding the cultural, historical, political and socio-religious context of Black dance will help students majoring in dance, theater, communication and politics appreciate the interdisciplinary nature of these subject areas from a Pan-Africanist perspective. As a general Education course, it will inculcate critical, comparative, interpretive and creative skills that will not only help students (from whatever areas of concentration), gain an understanding of themselves; history and culture, but will also prepare them to appreciate, accept and interact appropriately with people from different cultural backgrounds and value systems in the increasingly complex multicultural environments they are likely to confront in real wider world upon graduation.

What other courses, departments or programs may be affected by these changes?
Cross-listed with ANTH 318
N

Course Fee:

Requester Details
Name: Leonora - Escobar                Email: lescobar@email.arizona.edu
Date: 09/22/2014                      Phone: -
Department: School of International Languages, Literatures and Cultures

General Education
Please explain how the course satisfies the criteria below:

*Writing:
AFAS/ANTH 318 integrates and requires effective writing. The learning process in this online course is reinforced and practiced through the teaching and acquisition of various writing techniques. This course requires frequent and varied written assignments, and a good deal of reading. All written assignments require revisions and rewriting based on the instructor’s feedback.

Students are required to submit FIVE page write-ups to accompany their oral presentations. In this class students will write reaction or response papers to at least FOUR practical classes. Students should not treat this assignment as simple summaries or an opportunity for them to say whether they like or dislike the dances. Instead these response papers are about the student’s own aesthetic judgments and intellectual reactions to dances they learn in practical classes with the instructor or guest instructors. Students are required to be analytical, meaning that they should weigh and evaluate both the aesthetics of form and content of the dances they learn and raise critical questions about the aesthetic value, significance and inner essence of each dance. Each reaction/response paper should not exceed two pages each (double-spaced, size of letter 12, Times New Roman or similar )and should be submitted directly to the instructor a week after each practical class.

Students will write ONE Midterm Exam (a mixture of essays and short answer questions) all totaling 14-15 pages.

Students will write one research paper (12-15 pages of text not including bibliography and notes), typed, double-spaced,
size of letter 12, Times New Roman or similar, MLA Style). Although students will be given research paper prompts with full instructions, they will have the freedom to choose any topic and approach of interest as long as topic is original and approved in advance by the instructor. Students are welcome to discuss versions of the papers with the instructor. 

**Total number of pages the student must write: 34**

*Will at least one writing assignment involve revision after the instructor has provided feedback on a first draft or revision after an assignment in which peers have provided feedback on a first draft? Y*

*Does the proposed course focus on non-western area studies and/or have a diversity emphasis? Y*

Gender, Race, Class and Ethnicity - All the required and recommended course texts and films involve the explicit representation of gender, race, ethnicity, and class as analytical categories.

**Honors:**

This course is eligible for Honors Contract: In addition to completing all regular required work and assignment as indicated on the syllabus, students wishing to complete a Honors Contract in this class will be responsible for completing the following TWO sets of assignments:

1. Research and write TWO critical summaries on a total of FOUR sources (academic books, chapters, and/or articles), two sources on each of the two following films (posted on D2L). Each critical summary will be typed, 3-4 pages double-spaced (2 critical summaries of 3-4 pages each). The critical summaries will be due on the last day of class.

   Watch the TWO following films (available on D2L):
   a. Dancing in the Light: Six Dance Compositions By African American Choreographers
   b. Africa Umoja: The Spirit of Togetherness'

2. Attend one Pan-African music dance and music event in Tucson or the surrounding areas. Use the following two readings (available on D2L) to write a critical review of the performance paying particular attention to how it meets all the EIGHT characteristics of African dance as outlined in the Kariamu Welsh-Asante text required for this course. The critical summaries will be due on the last day of class. These critical reviews are also due on the last day of class.

   Read the following two articles (Available on D2L):

If after reading the requirements above, you decide that you want to pursue this opportunity, you must fill out and sign a Honors Contract Form available at the Honors College: http://www.honors.arizona.edu/

After filling out and signing the form, please bring it to me at 202 Learning Services Building. If I am not there when you stop by, leave it for me with receptionist. I will then sign and fill my section of the form and return it to the Honors College for final approval. If you have any questions for the Honors College (such as where to get the form?), please contact Dr. Laura Berry at berry@email.arizona.edu. PLEASE NOTE: the form must be done and approved within the first two weeks of classes.

**Assessment:**

GRADE

1. Participation and performance in dance workshops and master classes 20%
2. Mid-term exam 20%
3. Oral Presentations 10%
4. Quizzes 10%
5. Online Responses 20%
6. Final Research paper/ Performance 20%

The objectives and learning outcomes of AFAS/ANTH 318 are to provide students with:
- the fostering of independent, creative, and interactive learning;
- the ability to think critically;
- an understanding and application of the interdisciplinary aspects pertaining to the study of dance, culture, the arts, and languages.
- development of intellectual curiosity and lifelong learning;
- exposure to new ideas, experiences and human cultures;
- the ability to think independently and work collaboratively, to make informed analyses, choices, judgments and to take initiative.

*Critical Thinking Skills:
The goals of this course are as follows:
1 - to acquaint the students with some of the major dance figures, choreographers, techniques, movements, and theories in Black dance;
2 - to learn various approaches one may take to interpreting, appreciating and performing African dances;
3 - to acquire the concepts and terminology necessary for communicating your ideas about African dance and dance in general;
4 - to develop an awareness of the historical, cultural and socio-political contexts of Pan-African dance and to uncover the ways in which choreographers and dancers skillfully shape our understanding and our interpretations African Diasporic cultures.

*Interactive Modes of Instruction:
Class sessions will be devoted to discussing the required readings and texts as well as participating in actual practical dance workshops. Some of the rare articles will be posted on D2L. Readings, films and ensuing discussions with furnish students with appropriate cultural, historical and socio-religious contexts of the various Pan African dances. The praxis component where students participate in practical dance workshop is the pinnacle of interactive learning. Practical dance classes will allow students to create a fluid relationship among themselves and also with various community master dancers who will be invited as guest instructors. As a combination lecture/studio course on Pan African dance theory and practice students will not only interact through in class and online discussions but also through actual practical dancing, observing, and sharing their reflections on various platforms.

To facilitate optimal student interaction, the course employs organic learning philosophy and evaluation processes. In addition to the lectures, students are also presented with opportunities to share and air their views through brief presentations, small group discussions and other online discussion platforms. The lectures not only reinforce the key points in the readings and documentaries but also clarify and elucidate issues that students raise as they interact in virtual classroom platforms. In this class emphasis will be on exchanging interpretations of cultural dances, required readings and films with each other. The forum for exchanging ideas will consist both of full class discussion and small group work and discussions.

Students in AFAS/ANTH 318 are guided in reading complex texts (both in print and visually). They are required to obtain information from written texts and films and to interpret that information to identify such things as the key aesthetic features, aesthetic goals and aesthetic intentions of the choreographers and dancers. Reading texts and viewing films challenge students to view and understand the world from the others' viewpoints and cultures.
AFAS/ANTH 318 integrates and requires effective writing. The learning process in this course is reinforced and practiced through the teaching and acquisition of various writing techniques. This course requires frequent and varied written assignments, and a good deal of reading. All written assignments require revisions and rewriting based on the instructor’s feedback.

The study of Pan-African dances requires students to deal with the human differences as reflected in the body of work we examine in AFAS/ANTH 318. Studying dance or expressive aesthetics is one of the most basic ways in which human differences are formulated and perpetuated.

This course is taught through a mix of practical dance workshops, lectures, assigned readings/films, and discussions among the participants and with the instructor and guest teachers. Discussions are conducted through a forum and through group work.

*Information Literacy:*
Standard Two: the ability to access information effectively and efficiently. (via dance critiques, analyses and research paper in AFAS/ANTH 318 - see syllabus)

Standard Three: The ability to critically evaluate information and information sources. (via dance critiques, analyses and research paper in AFAS/ANTH 318 - see syllabus)

Standard Four: The ability to use information effectively to accomplish a specific purpose or complete a specific project. (via dance critiques, analyses and research paper in AFAS/ANTH 318 - see syllabus)

*Explain how required readings and materials will be available to students:*
- D2L page including pdf documents and video streaming of films;
- FOUR required textbooks to be purchased

*Course Format - Indicate the overall percentage of time spent in the following activities (total should add to 100%):*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Lecture</td>
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<tr>
<td>Discussion Section</td>
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<tr>
<td>Lab</td>
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<tr>
<td>Practicum/Service Learning</td>
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</tr>
<tr>
<td>Other</td>
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</table>

*Will 40% of grade points be completed by the 8th week of classes? Y*

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**SAMPLE SYLLABUS**

Dr. Praise Zenenga  
240 Learning Services Building  
☎ 520-626-9828  
E-mail: zen08@email.arizona.edu  
Office Hours  

*Information contained in this course syllabus, other than the grade and grading policy, may be subject to change with advance notice, as deemed appropriate by the instructor.*
Course Description
This course consists of integrative lecture and practical dance workshops. The lectures cover the theoretical component of this course and will engage students in an in-depth historical study of Pan African dance aesthetics and philosophy. The movement and dance workshops cater for the course’s practical component and are designed to translate theory into practice. Such an integrative approach focusing on the study of aesthetics in relation to movement, body, culture, identity, gender, religion, economics, politics and power will help students understand a historical relevance and socio-cultural efficacy of Pan African dance in various Diasporic communities. Since the field of aesthetics is concerned with judgments of sentiment or taste, the course will examine some of the values that make Pan African dance “beautiful, disgusting, entertaining, pretentious harmonious, discordant, boring, humorous or tragic” and appealing to you. Besides analyzing aesthetic concepts like “grace, balance, class, timing, strength, shock, humor, costume, irony, beauty, drama, suspense, and sensuality,” students will discuss the dancing body as an active agent of social change and political action. This means that students will explore how Pan African dance artists, activists, and intellectuals “perform cultural interventions in the public sphere according to particular expectations of social and political responsibilities.” While treating Pan African dance aesthetics as a vital area of academic inquiry, this course also puts the fields of dance history, criticism, philosophy, and anthropology into critical focus. Specific examples of the Pan African dance aesthetic are explored through readings, discussion, lectures, demonstrations, multimedia and practical studio experiences. Where possible the course will take advantage of Pan African dancers and scholars residing in or visiting Arizona to deliver guest performances. As a combination lecture/studio class this course will focus on both theory and practice. The praxis component will allow students to create a fluid relationship between Pan African dance theory and practice through dancing, observing, and reflecting on Pan-African dance practices. This class will provide a supportive atmosphere and is open to all levels of experience including beginners. The class culminates in a research paper and a performance.

Course Philosophy
In this course, both the classroom and the performance space are transformed into interactive arenas aimed at creating a dialogical, collaborative and participatory student centered learning environment. In order to facilitate your optimal learning and skills acquisition in performance and research the course employs organic learning philosophy and evaluation processes. In addition to the lectures, students are also presented with opportunities to share and air their views through brief presentations, small group discussions and other online discussion platforms. The lectures not only reinforce the key points in the readings and documentaries but also clarify and elucidate issues that students raise in the various virtual classroom platforms and through other traditional interactive tools for in-class participation. AFAS/ANTH 318 is a reading and writing intensive course, which fosters effective writing, reading, listening, speaking and dancing skills in equal measure. The learning process this course is reinforced and practiced through the teaching and acquisition of various writing techniques in numerous assignments ranging from brief online postings to full-length essays, elaborate reports and sustained responses and reports. This course requires frequent and varied written assignments, and a good deal of reading. All written assignments require revisions and rewriting based on the instructor’s feedback.

Course Objectives:
• To introduce students to the nature and characteristics of Pan African cultural dance aesthetics (beauty, integrity, unity, style form and content).
• To foster independent, creative, and interactive learning by engaging students in philosophical investigations of the communicative and expressive elements of Pan African cultural dances.
• To enhance students’ critical thinking skills through analyzing the role of Pan African dance in
various cultural, political and socio-religious contexts.

- To develop a critical appreciation of the nature of art-making and creative processes in Pan African dance.
- To help students develop an appreciation of the aesthetic principles that define Pan African dance as an art form.
- To engage students in actual practical experiences of Pan-African dance.
- To appreciate the role of dancers as political and social commentators and to understand the value of Pan African dance not only as a cultural practice, but also as a lifetime fitness, entertainment, intellectual and political activity in society.
- To critically analyze the relationship of Pan African dance to music, choreography, film, theatre and other art forms.
- To critically examine the history and development of Pan African dance aesthetics.
- To explore how judgments of beauty are sensory, emotional, intellectual, and sometimes political and religious all at once.
- To provide both a theoretical and practical understanding of Pan-African dance.

**Required Readings**
All the required readings are available at the campus bookstore located in the Students Union Building. Required readings for this course shall be drawn from the following sources:


*(Additional handouts and excerpts will be posted on D2L under Course Content).*

**Recommended Readings**


Gender, Race, Class and Ethnicity
All the course texts and accompanying documentary films involve the explicit representation of gender, race, ethnicity, and class as analytical categories.

Course Requirements
1. Participation and performance in dance workshops and master classes 20%
2. Mid-term exam 20%
3. Oral Presentations 10%
4. Quizzes 10%
5. Online Responses 20%
6. Final Research paper/ Performance 20%

80% of the course grade is through written assignments (including 40% of Final Research paper and Online Responses for a minimum total of 20 pages required per student: 12-15 pages, for Research Paper and 8 pages for Online Responses) In addition, students are still required to submit written reports and responses even for the practical components of the course as follows: dance workshops: 8 pages, final exam performance: 5 pages and Oral Presentation 5 pages.

Participation and Performance
Commitment, attendance, punctuality and the student’s ability to work with others to achieve a high level of attainment are all fundamental requirements. Assessment is progressive and students are evaluated on their commitment to learn and appreciate Pan African dance skills and movements, to transform feedback into action, to apply skills acquired to appropriate and wide ranging repertoire. Assessment of your participation in practical dance workshops and master classes is based on the monitoring of a student’s progress through the course. Remember that you have to be present to be evaluated so attendance is mandatory.

Oral Presentations
The course requires weekly presentations based on required readings. As part of the weekly reading assignments, the rest of the class is encouraged to actively participate in online discussions based on presentations. Students will be required to read at least a couple of chapters and watch videos posted on D2L before class every week. Students can present individually OR in pairs (depending on the number of readings for that week and only after consultations with the instructor.
A schedule for oral presentations will be circulated on the second day of class. Please sign up for the week and reading/film you prefer to present on. Presentations should be dynamic as well as interesting and not merely summaries of the prescribed readings for that day. Marks will be LOST if you DO NOT: a) Highlight the key research methods used. b) Outline the methodology used c) Pin-point relevant quotes that reinforce your main points d) Offer your own personal opinion on the strengths and weaknesses of the research. e) Raise at least THREE questions for class discussion in your presentations. Each presentation should not exceed FIVE pages and they should be posted on the online drop-box at the time and the dates stipulated in the class schedule. I prefer a presentation format in the form of a narrative (Brief summaries of all key aesthetic features, historical and cultural context, function/s, formation/s, gender composition of the dance as well as description of the dance movements and accompanying costumes, props, make up, music, songs etc). Bullet points and lists are also preferred as long as they are accompanied by adequate explanations.

Online Response
In a reaction or response paper for this course, students communicate their aesthetic responses to at least
FOUR practical classes. Students should not treat this assignment as simple summaries or an opportunity for them to say whether they like or dislike the dances. Instead, reaction/response papers for this course are about the student’s own aesthetic judgments and intellectual reactions to dances they learn in practical classes with the instructor. Students are required to be analytical, meaning that they should weigh and evaluate both the aesthetics of form and content of the dances they learn and raise critical questions about the aesthetic value, significance and inner essence of each dance. Each reaction/response paper should not exceed two pages and should be submitted directly to the instructor a week after each master class.

**Research Paper**

Prompts will be given for students to produce (12-15 pages of text not including bibliography and notes), typed, double-spaced, size of letter 12, Times New Roman or similar, **(MLA Style)** research paper based on specific aspects of Pan African dance aesthetics studied in class. In this research paper, you are encouraged to consult diverse scholarly materials from the library, web, and also to make use of the inter-library loan facility where possible. Use the same citation method (of your choice) consistently throughout your paper. Remember that all tangible ideas, direct quotes, and paraphrases are protected under copyright law and should be properly cited. This means that you should acknowledge all the material you quote or paraphrase and incorporate all your sources into a solid bibliography. Failure to fulfill any one of the requirements listed above will result in the student getting an “INCOMPLETE” grade in accordance with the University of Arizona’s policy described on:

http://www.registrar.arizona.edu/gradepolicy/incomplete.htm.

Those inclined towards the practical component can present a performance as a substitute for the research paper. This practical performance option should be accompanied by a brief write up (not exceeding FIVE pages) outlining the aesthetics on which the project is based and the student’s own aesthetic experience. Consult the instructor by the **FOURTH** week of class if you intend to take up this option.

A handout including guidelines on how to write a research paper will be distributed in class. The grade will be based on:
- originality and relevance of topic;
- content, quality of analysis;
- style and organization;
- spelling and grammar;
- respect of MLA Style.

**All written assignments require revisions and rewriting based on the instructor’s feedback.**

**Honors Contract**

In addition to completing all regular required work and assignment as indicated on the syllabus, students wishing to complete a Honors Contract in this class will be responsible for completing the following TWO sets of assignments:

1. Research and write TWO critical summaries on a total of FOUR sources (academic books, chapters, and/or articles), two sources on each of the two following films (posted on D2L). Each critical summary will be typed, 3-4 pages double-spaced (2 critical summaries of 3-4 pages each). The critical summaries will be due on the last day of class.

Watch the TWO following films **(available on D2L):**
1. *Dancing in the Light: Six Dance Compositions By African American Choreographers*

2. *Africa Umoja: The Spirit of Togetherness*

2. Attend one Pan-African music dance and music event in Tucson or the surrounding areas. Use the following two readings (available on D2L) to write a critical review of the performance paying particular attention to how it meets all the EIGHT characteristics of African dance as outlined in the Kariamu Welsh-Asante text required for this course. The critical summaries will be due on the last day of class. These critical reviews are also due on the last day of class.

Read the following two articles (Available on D2L):


*All written assignments require revisions and rewriting based on the instructor's feedback.*

If after reading the requirements above, you decide that you want to pursue this opportunity, you must fill out and sign a Honors Contract Form available at the Honors College: http://www.honors.arizona.edu/

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*45% of the total course grade is assigned by the end of the 8th week of the semester [see below in program: 3 reviews (15%), Exam 1 (25%), and half of in class participation (5%) are assigned by the end of the 8th week].*

**Attendance Policy**

Attendance is critical and students are expected to attend all classes. Students are evaluated daily on the basis of attendance and the quality of commitment during class time. This course consists of both theoretical and practical components and students are expected to be present in class in order to be evaluated on their work. The first and last 15 minutes of class are vital to the learning. Being more than 15 minutes late or leaving class earlier will count as an absence. On the other hand, if the professor does not arrive within 20 minutes, students can leave class without consequence. Since dance is a collaborative art, students should come to class fully prepared to become actively involved in the work of their peers. It will be hard for students who miss two class periods to catch up with others and the instructor will opt for an administrative drop (Please see the University of Arizona’s Administrative Drop Policies on: http://catalog.arizona.edu/2003-04/policies/classroom.htm)

**Grading & Late Work Policy**

Grading for essays will follow Department standards, which are based on *content, organization, expression, and mechanics & usage*. Mark your calendars NOW with the due dates. Late assignments will
be marked down a full letter grade for each day they are late. The grade of incomplete will be granted only to students who have unexpected emergencies in the final week of the semester (documentary proof required) and have, in addition, completed 75% of required course assignments. Plagiarism: The consequences for plagiarism are severe. They include a failing grade for the assignment, probable failure for the course, and disciplinary referral to the Dean of Students. Each student should familiarize her/himself with the University of Arizona’s policies on Academic Integrity. For more information, please see: http://w3.arizona.edu/-studpubs/policies/cacaint.htm. Special Needs: Students with either a physical challenge of some kind or in need of alternative arrangements for any aspect of the class requirements, should please notify the instructor at their earliest convenience. Extra Credit: Will be given for attending events and activities related to the course and the Africana Studies Program and will only be awarded after submitting a two-page response paper or write up which should be accompanied by proof of attendance.

Classroom Etiquette
Please turn off cell/smart phones, blackberries, droids, i-phones, i-pods, i-pads, tablets, netbooks, laptops and all recorders before class begins. Laptops, i-pads, kindles and other gadgets should only be used for note-taking, quick references and presentations. It is disruptive and rude to use these devices for other purposes during lectures/discussions in a college class.

- For all the practical classes, students should wear comfortable exercise clothing and footwear that allows for ease of movement.
- Be polite in your contributions to class discussions and postings. Refrain from rude comments and personal attacks.
- Be formal in your e-mail correspondences with me. Rude and disrespectful e-mails will not be responded to and can attract additional sanctions which may include administrative drop/withdrawal from the class.
- I teach several classes so please always indicate your course and section number (eg AFAS318: 001). This information should be in the subject field, body of your e-mail or below your signature line.
- Please note that all email correspondences that I initiate will be through your official University of Arizona e-mail account. If you do not check this account frequently i.e. DAILY, it is your responsibility to make sure all messages from this account are forwarded to accounts you check daily.

Policy on Threatening Behavior
The University of Arizona seeks to promote a safe environment where students and employees may participate in the educational process without compromising their health, safety or welfare. The Arizona Board of Regents’ Student Code of Conduct, ABOR Policy 5-308, prohibits threats of physical harm to any member of the university community, including to one’s self. Threatening behavior can harm and disrupt the University, its community and its families.

Threatening behavior means any statement, communication, conduct or gesture, including those in written form directed towards any member of the university community that causes a reasonable apprehension of physical harm to a person or property. A student can be guilty of threatening behavior even if the person who is the object of the threat does not observe or receive it, so long as a reasonable person would interpret the maker’s statement, communication, conduct or gesture as a serious expression of intent to physically harm. You are encouraged to read more on this at: http://policy.web.arizona.edu/threatening-behavior-students

Student Code of Academic Integrity
Students are encouraged to share intellectual views and discuss freely the principles and applications of course materials. However, graded work must be the product of independent effort unless otherwise instructed. Students are expected to adhere to the UA Code of Academic Integrity as described in the UA General Catalog. See: http://dos.web.arizona.edu/uapolicies/cai2.html

**PLEASE NOTE:** Until assignments are returned with a grade, the student and the instructor are the only individuals allowed to see any work completed at home and turned in for a grade. Absolutely no outside help is permitted. If you need help or if you have any questions, contact the instructor.

**PLAGIARISM**

Basically, plagiarism is using someone else’s work as if it were yours. You may not realize it, but certain practices lead others to conclude that someone else’s work is your own. Here are some of these practices:
1. Using someone’s exact words and not putting quotation marks around them, which means the reader has no way of understanding that this is not the work of the author.
2. Using someone’s work and not referencing the source.
3. Close paraphrasing (same order of sentences, same order of paragraphs, same order of sections), with merely a word substituted here and there. This indicates that the work is really still someone else’s. The intellectual work of re-thinking the meaning wasn’t done. This is true even if the source is given.
4. Cut ‘N Paste: Using parts of several people’s work, which some think is original - Not! The sum of sentences from other authors doesn’t make the combination original. Plagiarism will not be tolerated in this course. If you have any doubt, please check with the instructor.

Source: http://www.thinkquest.org

**Accessibility and Accommodations**

It is the University’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. You are also welcome to contact Disability Resources (520-621-3268) to establish reasonable accommodations.

Please be aware that the accessible table and chairs in this room should remain available for students who find that standard classroom seating is not usable.

**Course Schedule:** Tentative & subject to change with advance notification.

**Week 1**

Introduction to the Course: Objectives, Policies and Expectations

**No Quiz This Week!!**

**Week 2**

_**Tue:** History of Aesthetics Notes posted on D2L
_**Thurs:** History of Aesthetics Notes posted on D2L

**Film/Video:** *Stormy Weather*

**No Quiz This Week!!**

**Week 3**

_**Tue:** Aesthetic Characteristics of Pan-African Dance

**Read and Discuss:** *African Dance:* pp. 3-28, pp41-62 and pp. 203-220 (Required Text)
Watch Film/Video: *Dance on the Wind*
Take Quiz # 1 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Instructor: Key Characteristics of Pan-African Dance

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**Week 4**

**Tues:** Stage Forerunners and Jim Crow Aesthetics in the USA

**Read and Discuss:** *Black Dance* pp179-240 i.e. Ch. 5, 6, 7. (Required Text)

**Film/Video:** *Ethnic Notions & clips from Free to Dance Part II*
Take Quiz # 2 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Instructor: Plantation Social Dances: Samba, Rhumba

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**Week 5**

**Tues:** Aesthetics Plantation Dances and Children’s Games

**Read and Discuss:** *Black Dance* Ch. 1 and *African Dance*101-130 (Required Text)

**Film/Video:** *Free to Dance Part I*
Take Quiz # 3 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Instructor

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**Week 6**

**Tues:** Stage Pioneers and Pan-African Dance Aesthetics in the USA

**Read and Discuss:** *Black Dance* 241-284 i.e. Katherine Dunham, Pearl Primus and Alvin Ailey (Required Text)

**Film/Video:** *Clips from Free to Dance Part III*
Take Quiz # 4 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Guest Instructor Barbea Williams on the Dunham Technique

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**Week 7**

**Tues:** Contemporary Stage Pan-African Dance Aesthetics in the USA

**Read and Discuss:** *Mandiani* pp19-72 (Required Text)

**Film/Video:** *Djembe Top Drums of Senegal & Les Ballets Africains*
Take Quiz # 5 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** *Drum Circle with* Guest Instructor Mike Olsen

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**Week 8**

**Tues:** Contemporary Stage Pan-African Dance Aesthetics in the USA

**Read and Discuss:** *Mandiani* pp73-152 (Required Text)

**Film/Video:** *Dancing Through West Africa*
Take Quiz # 6 on film and readings, which closes same day at 12:00 midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Guest Instructor Uzo Nwapa

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45% of the total course grade is assigned by the end of the 8th week of the semester [see above: Mid-term Exam (20%), half online responses (10%), and half of in class participation (10%) and half the quizzes (5%) are assigned by the end of the 8th week].

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**Week 9**

**Tues:** Aesthetics of African Ritual and Ceremonial Dances

**Read and Discuss:** *African Dance* pp163-182 and *“Performance as Ritual, Performance as Art: Therapeutic*
Efficacy of Dandanda Song and Dance in Zimbabwe” posted on D2L

**Film/Video:** Dandanda Clips
Take Quiz # 7 on film and readings which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Dance Workshop with Instructor

**Week 10**

**Tues:** Aesthetics of Traditional War Dances

**Read and Discuss:** Handout#: Warrior dances: Transformations through Time Posted on D2L: “African Dances of the Witwatersrand.” Posted on D2L

**Film/Video:** Traditional war dance Clips & Mampondo
Take Quiz # 8 on film and readings which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Zulu War Dance Workshop with Instructor

**Week 11**

**Tues:** Aesthetics of Gumboot Dance

**Read and Discuss:** Handout: “The Gumboots Dance: An Historical, Socio-Economic and Cultural Perspective” in *South African Theatre Journal* by Jane Osborne: Posted on D2L

**Film/Video:** Gumboots
Take Quiz # 9 on film and readings, which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Gumboots Dance Workshop with Instructor

**Week 12**

**Tues:** Aesthetics of Step Dance

**Read and Discuss:** Soulstepping pp1-93. (Required Text)

**Film/Video:** Stepping & African Footprints
Take Quiz # 10 on film and readings which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Guest Instructor Tamika Fuller

**Week 13**

**Tues:** Aesthetics of Hip-Hop Dance and Dancehall Reggae Dances

**Film/Video:** The Freshest Kids

**Read and Discuss:** TBA (D2L)
Take Quiz # 11 on film and readings which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Guest Instructor Anton Smith

**Week 14**

**Tues:** Aesthetics of Hip-Hop Dance and Dancehall Reggae Dances

**Read and Discuss:** The African Aesthetic in Global Hip-Hop Posted on D2L
Take Quiz # 12 on film and readings which closes same day at 12:00midnight ARIZONA TIME i.e. MST

**Thurs:** Practical Class with Guest Instructor Anton Smith

**Film/Video:** Rize

**Week 15**

**Tues:** Dress Rehearsals for Final Exam Performance

**Thurs:** Presentations of the Final Practical Exam

**Research Paper** due Last Day of Class at 5:00pm sharp: Drop it in a folder/box marked ANTH/AFAS318 at the African Studies front desk: **Happy Summer!!**