EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 3550A3.0 SECTION A
AFRICAN PERFORMING ARTS
SUMMER 2019

COURSE CALENDAR DESCRIPTION
Surveys dance, music and drama, and related arts of specific geographical regions and peoples of Africa. The course integrates theory and practice. Studies the origin and development of historical and cultural functions of African performing arts, through selected readings, lectures, audio visual documentation and participation in dancing, singing and playing of African instruments, such as drums, bells, flutes and xylophones. Topics of concentration include: the African performing arts in the contexts of communal life, age, gender, religion/ceremony, healing, education, occupation politics; the performing arts making processes, tradition and continuity, and aesthetics and criticism. An Intensive course culminating in a written research project and studio presentation. Open to non-majors.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amegago, Modesto</td>
<td>Sec. A / LECT / S1</td>
<td><a href="mailto:mamegago@yorku.ca">mamegago@yorku.ca</a></td>
<td>York Ext. 22130</td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

Course: FA/DANC 3550 3.00: African Performing Arts Summer 1 2019

Course Calendar Description
Surveys dance, music and drama, and related arts of specific geographical regions and peoples of Africa. The course integrates theory and practice and emphasizes the interconnectedness of the various aspects of African performing Arts. Studies the origin and development of historical and cultural functions of African performing arts, through selected readings, lectures, audio visual documentation and participation in dancing, singing and playing of African instruments, such as drums, bells, flutes and xylophones. Topics of concentration include: the African performing arts in the contexts of communal life, age, gender, religion/ceremony, healing, education, occupation politics; the performing arts making processes, tradition and continuity, and aesthetics and criticism. An Intensive course culminating in a written research project and studio presentation. Open to non-majors.

Special Features:
African Performing Arts in Context
Course Director: Dr. Modesto Amegago
Office: Accolade East Room 313
Telephone: 416 736 5137 Extension 22130.
Email: Amegago@yahoo.com
Course Consultation Hours: Tuesdays 4-5.30 PM.
Class Meetings: Tuesdays and Thursdays 10.00 AM-1.00PM:
Expanded Course Description
This course surveys African Performing Arts; dance and music, and drama, and related arts of specific geographical regions and peoples of Africa. The course integrates theory and practice and emphasizes the interconnectedness of the various aspects of African performing Arts. Students are exposed to the historical and cultural contexts/functions of African performing arts: music and dance, and drama, through selected readings, lectures, audio visual documentation and participation in dancing, singing and playing of African instruments, such as drums, bells, flutes and xylophones. Topics of concentration include: the African performing arts in the contexts of communal life, socialization, age, gender, religion/ceremony, healing, occupation, politics and education; the arts making processes, continuity and aesthetics and criticism.

Students are required to summarize specific readings for class discussions, weekly presentations as well as investigate specific dance and music, and dramatic forms and present their findings during the weekly, midterm and final presentations in the form of written, both written and studio works, which may be enhanced by audio visual device (such as videos, DVDs and PowerPoint).

Prerequisite: None. Open to non-majors.

TOPICS AND CONCEPTS

Topics and Concepts
Representing African Performing Arts
Contextual Framework of African Performing Arts
Music, Dance and Drama in Community life
Tradition, Modern and Contemporary African Performing Arts
Performing Arts and the Youths
Form, Content, Structure of African Performing Arts
Performing Arts and Gender
Performing Arts and Occupation
Performing Arts and Healing
Continuity
Highlife/Pop Art
Hiplife
Performance, Creativity and Improvisation
Aesthetic Evaluation, Appreciation and Criticism
Teaching and learning African performing Arts

Syllabus and Required Readings:
Week One: April 30 and June 2
Topic/Theme: Performing Arts in African Cultures
Readings:
Week Two: May 7 and 9
Topics/Themes: Continuation of Performing Arts in African Cultures, And Introduction Some Structural Elements of Performing Arts

Readings:
Tuesday:
3. Supplementary Reading:
Electronic Access.
Audiovisual Presentation: TBA
Students' Presentation: TBA
Studio Practice: TBA

Thursday:
Audiovisual Presentation: TBA
Students Presentation: TBA
Studio Practice: TBA

Week Three: May 14 and 16: A Case of Performing Arts and Gender and Interrelations of Music and Dance

Tuesday:

Thursday:
Audiovisual Presentation: TBA
Students’ Presentation: TBA
Sharing of Research/Project Proposal
Week Four: May 21 and 23:

Topic/Theme: Continuity of African Performing Arts:

Tuesday:
3. Please note that students may be asked to do some research/reading on the above dance forms.

Audiovisual Presentation: TBA
Student presentation: TBA
Studio Participation: TBA

Tuesday: New Developments in African Performing Arts:

Readings:

Thursday:
1. “Highlife: A West African urban Dance” (By Hanna, Judith, Lynne) In Dance Research Monograph, 1971-72. (pp.139-152).

Audiovisual Presentation: TBA
Students presentation: TBA
Studio Participation: TBA

Week Five: May 28 and 30:


Tuesday: Readings; May 28

Thursday:
Aesthetics:

Audiovisual Presentation: TBA
Student presentation: TBA
Studio Performance TBA
Week 6: June 4 and 6

Topic/Theme: 1. Aesthetics of African Performing Arts Continued; 2. Presentation of Final Projects

Tuesday:
2. Final Presentations, Course Wrap-up.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Brief List of Specific Learning Objectives/Outcomes of the Course

- By the end of the term, Students will:
  - Broaden their awareness of the historical and cultural contexts/functions of African Performing Arts; their creative and performance processes.
  - Develop their knowledge of the bases of appreciating, evaluating and critiquing African Performing Arts within traditional and contemporary contexts.
  - Acquire skills in researching, performing, creating, evaluating, analyzing and theorizing on African Performing Arts.
  - Recognize the diverse artistic contributions of individuals and social groups, and open-ended creative process.
  - Apply these knowledge and skills to their research, writing, performance and creative projects.
  - Exhibit their ability to apply these knowledge and skills to their future research; creative and performance projects, and careers.

GRADED ASSESSMENT

Graded Assignment

Evaluation:

Assignment 1: Class Participation: Weekly Response to readings (Due Every Week 20%)
Assignment 2: Assigned Presentation: 15% (Due on the Assigned Date/Week)
Assignment 3: Research/Project Proposal/Work in Progress: 15% (Due: May 16)
Final Project 30% (Class presentation of the highlights 10%; Paper/Document: 20%) (Due: June 4 and 6)
In-Class Performance (in groups): 10% (Due: May 30 or June 4)
Class Attendance: 10%
Total marks: 100%

Assignment and Evaluation Criteria

Assignment One: Class participation: Weekly Summaries/Responses to the Readings (Due every week: (20 Marks: total)

Each student is required to read all the assigned weekly readings and prepare a three-page summary/response on it. Depending on the number and length of the readings, group of students may be asked to respond to one or two of them. The summary/response should contain salient ideas in the readings and the student’s response which should raise at least two thought-provoking questions for class discussion. Please note that a student may be called upon to read his or her summary aloud, and the instructor may decide to collect some of the summaries during some classes for review and evaluation.

Assignment 2: Assigned Weekly Presentation 15% (Due on the Assigned Date):

Each student is required to select a topic based on the readings of a particular week and conduct further research on it and write a four-five-page paper/review or 15 minutes presentation and present it in class on the assigned date/week. This review/paper should contain the salient points/ideas, and response and/or criticism of some of the issues raised in the readings. The student may choose to enhance his/her presentation with practical demonstrations/performance or/and video/DVD clips of the music, dance and drama, etc. Each
student will be allotted five additional minutes for follow-up discussion/feedback from the colleagues and instructor. A student may choose to further this topic/presentation as a final research paper/project.

Research/Project Proposal/Work in Progress: 15% (Due May 16).

Each student is required to complete a research proposal, which should contain the following information:
1. a) Research topic on the specific music and dance and or dramatic form(s), that she or he proposes to investigate, the purpose, significance or contribution of the research to her/his area of specialization or a broader field.
2. b) The scope of the research.
3. c) If the project involves fieldwork, the proposal must include location/venue of the proposed fieldwork.
4. d) A timeline for completing the work.
5. e) An outline of a general approach to work; methodologies (literature review, website research, participant-observation research, interviews, method of dance description: specific cultural perspective, Laban Analytical perspective, etc.
6. f) A list of performance, rehearsals and classes to be attended, observed/taken.
7. g) A list of contact persons/interviewees, interviews completed, planned or scheduled to be completed, a sample of interview questionnaire and an informed consent for conducting the interview.
8. h) Proposed conclusion.
9. i) Mode of delivery.
10. j) Annotated bibliography of five sources of information and a statement about the relevance of each of the sources to the project.
11. k) The work in progress or work completed.

This proposal/work in progress may be presented to the class by the middle of the semester (May 16) by way of sharing it with colleagues. Students are encouraged to enhance their proposal presentation audiovisual devices.

Assignment 4: Final Research Paper/Project: 30% (Due date for submission: (June 4 and June 6)

Each student is required to complete a final research/paper or project through an investigation of any of the topics/performing Art form covered in class/ the readings or relevant topic of his or her choice and write between six to seven-page paper, that should incorporate some practical demonstration and/or audio visual presentation of the art(s). (This project/paper (may be a further development of a student’s assigned class presentation as noted earlier). A student may choose to investigate any of the following topic(s): The Impacts of the Past Representations of African Performing Arts on Subsequent Representations, Origin and development of African Performing Art; Music and Dance, and Drama, African Performing Arts in Communal Life, Uses and Functions of African Performing Arts; African Performing Arts in the Contexts of Religion, or Occupation, or Healing, or Communication, and/or Documentation…. African Performing Arts as a Marker or Symbol of Identity: Performing Arts and the Youths, Performing Arts and Gender, Form, Content, and Structure, Classification/Categories of African Performing Arts; Difference between Traditional, Modern, and Contemporary African Performing Arts, Continuity of African Performing Arts: Highlife/Popular Arts and Hiplife, Creative and Performance Processes, Aesthetic Evaluation, and Criticism of African Performing Arts, Process of Designing and Implementing African Music and Dance Course/Curriculum in Contemporary Educational institutions: Challenges and Prospects.

Assignment 5: In Class Performance (Due (May 30 or June 4):

Students are required to redesign/re-create the dance/music and dramatic form that they learn from the instructor (and Guest instructor(s)) in collaboration with the instructor and present it during the end of the semester (May 30 or June 4).

Evaluation:
Research Proposal and Research Paper/project will be evaluated on clarity, validity, coherence, grammatical structure and the quantity of information they contain and blending of the various artistic elements.

Studio/performance/creative projects/components will be evaluated on the artistic qualities, level of engagement, progress, the use of the dance, musical, dramatic and other artistic elements and themes, to create a coherent, harmonious or aesthetically pleasing and meaningful piece which highlights a clear beginning, progression; climatic and ending moments, appropriate movement designs in space and time, levels and dynamics, sounds dramatic elements, visual imagery, etc.

Class Participation: Students will be evaluated on their level of engagement in the weekly class discussions, and participation in studio activities, such as instrumental learning/performance, singing, dancing, dramatization and other assignments as provided by the instructor.

Attendance will be evaluated on prompt, regular and full class attendance throughout the semester.

ADDITIONAL INFORMATION

Attendance and Participation:
This course is mainly a studio course that runs for only three hours, twice in a week. Therefore, students are required to attend all classes promptly and participate in all the class activities throughout the semester. Poor attendance will affect a student’s progress in class and the final grade. A student may be permitted to miss one class without penalty. Every additional absence from class will amount to Three points deduction per occurrence from the final course grade. Marks will be deducted from late attendance and early departure from classes (for example, one point may be deducted for arriving in class after 30 minutes, or departing 30 minutes before the end of class, without permission from the instructor). If you miss a class, ask your classmates about what was done in class on that day and any possible assignments and assistance.

Attire: Students are required to wear comfortable clothes; ranging from African clothes, loose pants, leotards and T-shirts but they are expected to dance bare feet. Jewelry should not be worn in class for they may harm students when dancing. Long hair must be tied securely off face to enable the dancer to concentrate and move freely.

Important University Sessional Dates (classes start/end dates, reading/co-curricular week, add/drop deadlines, holidays, etc.): http://registrar.yorku.ca/enrol/dates/

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Please Note that because the course is offered by the Dance Department, the emphasis will be laid on the dance component in the teaching/learning and evaluation process (especially due to time constraints).

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Last date to add a Summer course without permission from Instructor: May 3
Last date to add a Summer course with permission from Instructor: May 10
Last date to drop a Summer term (1) course without receiving a grade: May 27
Course Withdrawal Period: (withdraw from a course and receive a grade of “W” on transcript) May 28 June 10.

Please note that financial deadline dates differ from add/drop deadlines.

York University Grading System:

Grading, Assignment Submission, Lateness Penalties, and Missed Tests:
The grading scheme for courses conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) An average piece of work in university is about a C+ or B. Grades go up or down from there depending on the attention and effort applied as well as evidence of tangible change.

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter, or Summer Term, and 30% for full year courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Assignment Submission/Lateness Penalty:
Proper academic performance depends on students doing their work not only well, but on time. Assignments must be received on the due date specified and are to be handed in at the beginning of class. No electronic submissions will be accepted. Assignments received later than the specified due date will be penalized one-half letter grade per day. There are exceptions to this lateness penalty for valid reasons such as illness, compassionate grounds, etc. but require supporting documentation (e.g. a doctor’s letter).

N.B. Final course grades may be adjusted to conform to Program or School grades distribution profiles. Once final grades have been posted, the full breakdown will be available and can be discussed in an appointment with the Course Director or Chair of the department.

"20% Rule":
No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Department of Dance Studio Use Regulations:
There is absolutely no food or drink (other than water) permitted in the studios.

• Leave street shoes and boots in the cubbies outside the studio or preferably, in your locker. If you must bring street shoes and boots in to the studio, please place them inside a bag. Grit and dirt brought into the space pose a safety hazard for dancers (particularly for those working barefoot) in addition to damaging the floor surfaces. NO BARE FEET in the Dance Department hallways, stairs, elevators, or bathrooms. Bring indoor flip-flops or slippers to go from studio to studio.

• Do not prop the studio doors open by using the deadbolt, the mirror curtain, or anything that blocks the studio entrance.

• Please return studio furniture to its rightful place according to the floor plan posted by the door in each space.

Department of Dance Video Guidelines:
The Department of Dance has developed these guidelines in order to raise awareness of expected behaviour regarding recording/videotaping curricular work, and to foster a culture of respect for intellectual and
creative property, as well as for individual privacy.

While the Department recognizes the democratizing effect of the internet, the Department requests that students do not post curricular work publicly to the internet, unless by express permission of the Chair of the Department, and waivers signed by all concerned. Work is to be shared only via private file-sharing access. This applies to documentation made by the Department and/or by individual students for their own archives.

Department of Dance Guidelines For Scented Products:

York University endeavours to provide an indoor environment that supports the University community at work and study. Some people experience severe health problems from exposure to chemicals contained in scented products including aftershave lotions, hair spray, deodorants and fragrances. In consideration of those who are affected by such chemicals, use unscented products only.

Department of Dance Guidelines For Physical Demands of the Program:

Courses in the Department of Dance may include elements that are physically demanding. Prior injuries can be aggravated by strenuous exercise so check with your physician and inform the Course Director before beginning the course. Be sure to share with the Course Director any changes in your injury or health that may affect your participation. Courses in the Department of Dance may also include the possibility/likelihood of human contact (i.e., correction of alignment or technical execution as well as the possibility of collision with colleagues). Students uncomfortable with the use of touch are requested to relay feelings to the Course Director as soon as possible.

Department of Dance Guidelines For Safety and Wellbeing:

Should an accident occur in studio, there is a very clear protocol for reporting. This information is posted in every studio. Faculty members and staff are well versed in the protocol. For the various minor issues that come up in your day-to-day life as a dancer, it is recommended that you carry a well-stocked personal first aid kit in your dance bag. Programs Assistant Flannery Muise and faculty member Claire Wootten are the department’s certified first-aid reps.

York University Academic Senate Policies and Information:

All students are expected to familiarize themselves with the Policies and Regulations information which can be found on the 2018/19 Academic Calendars page: http://calendars.students.yorku.ca/2018-2019/programs/dance

We recommend carefully reviewing all three sections; About, Degree Requirements, and Faculty Rules. Important information is explained here including the Policy on Academic Honesty, Academic Responsibility and Student Responsibility, and Academic Standing. Further details are available on the Secretariat Policies website, http://secretariat-policies.info.yorku.ca/, which covers the following topics:


Professionalism and Classroom Etiquette:

Professionalism is an attitude—much more than the act of receiving money for your work. It is about having confidence and pride in your work with a willingness to contribute to the group. These guidelines will also
help you attain autonomy and professional capacity.
• Address all your personal care issues before class begins. This includes doing a bathroom run, filling your water bottle and having a supply of tissues. You should not need to leave the studio during class unless you are experiencing a personal emergency.
• Please participate in helping to prepare the studio space for dancing in advance of the class start time to ensure a timely beginning.
• Please stand and cease all preparatory/warm-up activities when the Course Director or special guest indicates the start of class.
• Whether a correction is given to an individual or the entire class, all students are expected to apply the correction to their own work.
• When working in pairs or small groups, aim to stay focused on the given task and be prepared to direct your attention back to the group quickly in order maintain the classroom pace. Respect and support your peers by staying focused. This means that there are times when one must put aside personal feelings and frustrations to maintain an optimal work environment.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University