

Syllabus

DANC 350

Contemporary Global Dance

Global South

(4HU, Critical Inquiry, CD, WINT,)

Instructor: Alysia Ramos
E-Mail: aramos@oberlin.edu
Office: Warner 106
Office Hours: T/H 1-2PM

COURSE DESCRIPTION

This course examines contemporary choreography in the Global South. Where “Contemporary Dance” will be defined as- art in which the major medium is movement, deliberately and systematically cultivated to reflect an individual or company’s unique point of view, and where “Global South” will be defined as- spaces and peoples negatively impacted by contemporary capitalist globalization (which may include subjects geographically located in the north). Through close consideration of artistic works, we’ll investigate how artists are using dance to animate the formation of national, racial, ethnic, and gendered (post)colonial identities, form the basis of innovative hybrid styles, and complicate facile understandings of cultural “authenticity” and “originality.” We’ll place dance at the center of our inquiry, understanding it as a rich site of cultural negotiation, contestation, and exchange uniquely privileged to shed light on ongoing globalization processes and the persistence of colonial configurations. Through a combination of readings, viewings, written assignments, and embodied exercises this course will hone students’ abilities to describe, interpret, critically analyze and evaluate choreographic works and to understand how contemporary dance has been sown, cultivated, reaped and shared in/through the Global South.

LEARNING GOALS

1. Provide a survey of contemporary dance from the Global South
2. Familiarize students with methodological approaches in Dance Studies and current issues therein.
3. Foreground concepts of race, gender, nationality and their intersections in contemporary choreography.
4. Confront bias in dance criticism, scholarship, curation and institutional support.
5. Develop discursive and embodied vocabularies to utilize dance works as primary sources.
6. Theorize on the conceptual interests, philosophical underpinnings, issues of concern and social impact of Global South artists
7. Position students as potential contributors to the field of Dance Studies

Important Dates

September 8 Sunday 6pm

Dance Dept. Orientation
Location: Studio 3

September 10 Tuesday

Museum Visit - class meets at the Allen

September 19 Thursday

Personal Premises Due

September 22 Sunday 4:30

Experiencing the World of Japanese Noh Theater*
Location: Wurtzel Theater

September 23 Monday 7:30pm

Noh Movement Workshop
Location: Warner Main

September 24 Tuesday 7:30pm

Experiencing the World of Japanese Noh Theater
Location: Wurtzel Theater

September 26 Thursday

Class will meet in Studio 2

October 8 Tuesday

Personal Premises Version 2 Due

October 17 Thursday

Midterm

October 29 Tuesday

Class will meet in Studio 2

November 26 Tuesday

Class will meet in Studio 2

December 18 Wednesday 11pm

Final Paper Due

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CLASS FORMAT

This course is a seminar course that will include some lectures, video showings, embodied experiences and in-class activities. On most days it will begin with either a mini-lecture or a Lead-Reader Presentation to drive the day's lesson. This structure requires that all class members do the required readings and viewings and contribute to discussions. While I am the professor, I do not claim to be an expert, scholar or specialist in this field. I am an artist and enthusiastic audience and observer of this work. I see my role as a facilitator and I will be learning along with you. This is a broad, complex and understudied subject. To my knowledge, this is the only class on it ever to be offered anywhere. Since I created it, I have some ideas on how to tackle the issues and questions that arise, and I can help you, but no one (including me) has all the answers.

REQUIRED TEXTS

All readings and videos are available at the following link: <http://drp.mk/0kdG9ZQRCJ>

ASSIGNMENTS

%	Assignments	Due Date
15	<p>Reading Choreography Responses</p> <p>There will be many opportunities to practice responding to dance works in writing (utilizing methods learned at the museum and those described in <i>Reading Choreography & additional readings</i>). All responses will be turned in for feedback. You will choose 3 responses to revise and submit for a grade. Your revised response should be turned in the following class. It should be 2-3pages, typed in standard 12pt font, double-spaced and printed to be turned in, in class.</p>	The following class after receiving feedback.
10	<p>Personal Premises</p> <p>After our "Issues in Contemporary Global Dance" unit you will write a 1-2 page summary of your personal guidelines for responding to dance - informed by your understanding and perspective of issues covered in the readings. You will do 2 versions of this assignment.</p>	9/17 10/8
15	<p>Lead Reader Presentation</p> <p>You will choose one reading assignment to present to the class. For this reading you will write a short summary (1-2 paragraphs) of the main ideas and an outline of discussion points and questions. On the day your reading is due, you will have 20 minutes to facilitate a class discussion or lead an embodied response on the reading. You will then turn-in your summary, outline and presentation notes.</p> <p>Your outline should be typed, printed & submitted in hard copy. If you are presenting on a single reading, your summary should include the argument being made (thesis, as well as the methodology and critical framework being used to present it. If you are presenting a few things together see if you can put the sources in dialogue with one another and summarize</p>	Determined by student, see calendar for options

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	<p>what is collectively being addressed and the different perspectives being offered by the readings. Finally articulate your own question or questions that arise from the reading. You are welcome to use the monitor to project your questions or to show images.</p> <p>You will be graded on the clarity & comprehensiveness of your summary, the ingenuity of your questions & discussion prompts, the originality and power of your presentation and the completeness of your outline.</p>	
20	<p>Midterm</p> <p>For the midterm you will be assigned to watch a choreographic work outside of class and take notes. During class time you will critically analyze this work in response to an essay prompt. You will also be able to draw from a few related readings (open-book). You will only have the class period to work. All papers will be submitted by the end of the class period. You may write long hand or on your computer (e-mail it at the end of class). Rubric for grading will be given.</p>	10/17 In Class
20	<p>Final Presentation</p> <p>The final four classes will be dedicated to student presentations. You will have a 20-30 minute slot to give a presentation on your essay topic. You may present a talk summarizing your essay or a creative response to the work that could include a performance, exercise, experience, lesson or anything else you might think up. How would you like to respond to the work, other than in writing? The only thing you may not do under any circumstances is read your paper.</p>	12/3 12/5 12/10 12/12
20	<p>Final Paper</p> <p>For your Final Paper, you will write an essay utilizing a work of contemporary choreography by an artist from the Global South (not covered in class) as a primary source to make a claim. The paper will be written in the style of a scholarly essay and include a strong thesis that expresses a unique point of view. It should include 2-3 references to outside sources, which may include other artistic works. In addition it should adhere to the values articulated in your personal premises. It should be typed, double-spaced, in a standard 12pt font, with 1 inch margins. It should be 5-7 full pages in length not including the bibliography. It should include citations in MLA format. Final papers may be e-mailed.</p>	Wednesday December 18, 11pm

GRADING

15% Reading Choreography Responses	05% Extra Credit - Noh Residency
10% Personal Premises	05% Extra Credit Çudamani, Balinese Music & Dance
15% Lead Reader Presentation	20% Final Paper
20% Midterm	20% Final Presentation

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CALENDAR

*Subject to change

Day	Date	In-Class	Lead Reader	Homework
Tuesday	9/3	- Introductions - From Modern to Contemporary: Defining Contemporary Dance - Watch: International Festival Promos & Compilations -Stretch Break- - Syllabus	N/A	Read: 1. Concepts of the Global South 2. Moving into the 20 th Century: 1811-1900 3. A Brief History of American Modern Dance
Thursday	9/5	- The Ghosts of Modern Past: Modern Dance Origins USA & Europe -Stretch Break- - Ann & Darzacq, analyzing images exercise	N/A	Read: 4. A Field Guide to Getting Lost 156-161 Watch: Modern Dance Rebels Documentary
Tuesday	9/10	- Museum Visit – Class will meet at The Allen Art Museum	N/A	Read: 5. Reading Choreography: Composing Dances
Thursday	9/12	- 1st Lead Reader Presentation: <i>Reading Choreography Composing Dances</i> - Discussion -Stretch Break- - Watch: Dada Masilo's Swan Lake solo - 1st Reading Choreography response	1.	Read: 6. No One Can Teach You to Write About Dance 7. Some Thoughts on Choreographing History Write: Personal Premises 8. Modernity & Nationalism in Solo Dance in Brazil
Tuesday	9/17	- DUE Personal Premises (hard copy in class) - 2nd Lead Reader Presentation: <i>Modernity & Nationalism in Solo Dance in Brazil</i> - Tupi or Not tupi? Anthropofagia, Appropriation and Hybridity in Cont. Dance in Brazil -Stretch Break- - Watch: Eros Volusia, Luis Abreu - 2nd Reading Choreography Response	2.	9. Citizenship and Dance in Urban Brazil: Grupo Corpo, a case study
Thursday	9/19	- 3rd Lead Reader Presentation: <i>Citizenship & Dance in Urban Brazil</i> - Watch: Grupo Corpo Maria, Maria - Discussion: Que Corpo Esse? -Stretch Break- - Watch: Grupo Corpo Onqotô I 2005: Mortal Loucura - 3rd Reading Choreography response	3.	10. Researching Dance in the Wild: Brazilian Experiences
Tuesday	9/24	- 4th Lead Reader Presentation: <i>Researching Dance in the Wild</i> - Discussion - Watch: Marta Soares & excerpts of others - 4th Reading Choreography response	4.	11. The Técnica Cubana 12. Birth of an Art Form: La Tecnica Cubana
Thursday	9/26	Class will meet in the studio - Workshop in Técnica Cubana	N/A	

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Tuesday	10/1	<p>- 5th Lead Reader Presentation: The Técnica Cubana & Birth of an Art Form</p> <p>- Watch: Danza Contemporanea: Sulkari, Narciso Medina: Metamorfosis & excerpts of Conjunto, Malpaso, Danzabierta & more</p> <p>- Stretch Break-</p> <p>- 5th Reading Choreography Response</p>	5.	<p>Read:</p> <p>13. Embodying Difference: Issues in Dance and Cultural Studies</p> <p>14. Review: DanceAfrica Excels with Tradition. Why Go Beyond?</p> <p>15. Strong & Wrong: On Ignorance and Modes of White Spectatorship in Dance Criticism</p>
Thursday	10/3	<p>- 6th Lead Reader Presentation: Embodying Difference</p> <p>- Issues in Dance & Cultural Studies</p> <p>- Review Dance Magazine Article & Videos: Why We Need to Confront Bias in Dance Criticism</p> <p>- Discuss</p>	6.	<p>Read:</p> <p>16. Ann Cooper Albright</p> <p>Write:</p> <p>Revised Personal Premises</p>
Tuesday	10/8	<p>- DUE Revised Personal Premises</p> <p>- Watch: Orientalism Video</p> <p>- "I know these guys have cars, I don't know why they show them on camels"</p> <p>- Stretch Break-</p> <p>- Watch: The Danger of the Single Story</p>		<p>Read:</p> <p>17: Choreographies of African Identities</p> <p>18. Commonalities in African Dance: An aesthetic foundation</p>
Thursday	10/10	<p>- Commonalities in African Dance?</p> <p>Watch: Movement R(Evolutions)</p> <p>- Discuss</p>	7	<p>Read:</p> <p>19. Crossroads, Continuities, & Contradictions: The Afro-Euro-Caribbean Triangle</p> <p>20. Under Fire: Defining Contemporary African Dance Aesthetic</p>
Tuesday	10/15	<p>- 7th Lead Reader Presentation: Under Fire</p> <p>- Watch: Sand, Drum & Shostakovich</p> <p>- Prepare for Mid-term</p>		<p>Watch: Faagala Excerpt</p>
Thursday	10/17	Mid-Term		Enjoy Fall Break
Tuesday	10/29	<p>Nhaka De-Codes</p> <p>Discuss Mid-terms</p>	8	<p>Read:</p> <p>21. Dancing Embodiment, Theorizing Space: Exploring the 'Third Space' in Akram Khan's <i>Zero Degrees</i></p>
Thursday	10/31	<p>-8th Lead Reader Presentation: Dancing Embodiment</p> <p>Watch: Zero Degrees</p>	9	<p>Read:</p> <p>22. On the Value of Mistranslations and Contaminations: The category of "contemporary choreography" in Asian dance</p> <p>Watch:</p> <p>Excerpts of Chatterjea & others</p>
Tuesday	11/5	<p>- 9th Lead Reader Presentation: On the Value</p> <p>- Watch: Pichet Klunchun & Myself</p>		<p>Read:</p> <p>23: Dancing Diplomacy: Martha Graham and the Strange Commodity of Cultural Exchange in Asia 1955-74</p> <p>24. In Search of Asian Modernity: Cloud Gate Dance Theatre's Body aesthetics in the age of Globalization</p>

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Thursday	11/7	- Watch: Cloud Gate Dance Theatre (Moonwater or Cursive II)		
Tuesday	11/12	- Final Project & Presentation planning day		25. Abstract Dance with Rasa: Pioneers Astad Deboo and Shobana Jeyasingh
Thursday	11/14	- Abstract Indian Dance		26. Contemporary Indian Dance Part II: Emerging Choreographers
Tuesday	11/19	- Contemporary Indian Dance		
Thursday	11/21	The uncovered others & further considerations		
Tuesday	11/26	The uncovered others & further considerations		
Tuesday	12/3	Final Projects		
Thursday	12/5	Final Projects		
Tuesday	12/10	Final Projects		
Thursday	12/12	Final Projects		
Wednesday	12/18	Final Papers Due 11am by E-mail		

CLASS POLICIES

REQUIREMENTS

- Be punctual, prepared and present
- Be respectful and supportive of other students and the instructor
- Be brave. Ask questions, make choices, say the uncomfortable thing, voice concerns and ideas, make mistakes
- Contribute to all class discussions
- Complete all assignments
- Work at your growing edge: Demonstrate focus, a consistency of work habits, a willingness to take risks and an appetite for self-investigation & growth

COMMUNICATION

If you have questions, issues you need to discuss or need assistance with the course, please sign up for an appointment during my office hours. There is a link in my e-mail signature. If my office hours do not work for you, please e-mail me with 3 times that work for you. Please do not attempt to meet with me before or after class without an appointment. These are important planning and reflecting times for me and therefore, it is difficult for me to give you my full attention at these times.

4HU

This is a full 4-credit course in Arts and Humanities. It is expected that full courses will require 8 hours of work a week on average. This course meets for 4 hours a week so please expect and plan for approximately 4 hours of homework time each week.

CRITICAL INQUIRY

Critical Inquiry courses are courses that focus on theoretical and historical studies in dance.

CULTURAL DIVERSITY

Cultural Diversity courses encourage students to understand cultural diversity in complex ways and in multiple contexts by taking courses that attend to questions of difference, imbalances in political and social power, diversity in cultures and the interactions among and between cultures, and methodological approaches to the study of diversity.

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WRITING INTENSIVE

This course is WINT, writing intensive. W-INT Courses must require multiple writing assignments that total 15 or more pages of writing. At least some of class time must be used to discuss issues of writing. Students must get the chance to revise at least some of their work in response to feedback. Faculty must initiate discussions on their expectations for writing in this course or discipline.

ATTENDANCE

2 absences are permitted with no effect on your grade. No questions asked. No excuses needed. Use them at your discretion. However, if you miss class you are responsible for the material covered that day. 3 absences will reduce your attendance grade by half, making the highest grade you can achieve in the class a C. If you have 4 or more absences you will not pass the class. You have the opportunity to make-up 1 absence by attending a special event or workshop.

TARDINESS

It is rude to walk in late, but it is better than not coming at all. Try to come on time. Arriving more than 10min late will count as an absence.

LATE WORK, EXTENSIONS AND REVISIONS

All work is due the day it is listed. No late work will be accepted and extensions will only be granted under very rare circumstances (for example, medical necessity). That said you have the option for selecting many of your own due dates so please consider your schedule thoughtfully when doing so. There are revisions built in to many of the assignments.

ELECTRONICS

You may use devices to access the readings and/or take notes only. In-class writing with the exception of the midterm must be done by hand. Always have paper and pen or pencil available for class use.

HONOR CODE

Oberlin's Honor Code provides the foundation for the intellectual freedom that is encouraged and shared by all members of our academic community. I take it very seriously and expect the same of you.

<https://www.oberlin.edu/dean-of-students/student-conduct/academic-integrity>

At the bottom of each assignment, you must write: "I have adhered to the Honor Code in this assignment" and then sign it. Writing this pledge shows you have not lifted or plagiarized work from others, and that what you turn in is principally a reflection of your ideas, accompanied by appropriately cited sources. This includes picture, video and internet sources. For this course we will use MLA format for citations. If you have any questions about MLA format, please consult MLA style guides for assistance or visit the Writing Center.

ACCESSIBILITY STATEMENT

If you have a disability that requires special accommodations to maximize your learning and participation, please see me during the first two weeks of class to discuss support. If you have not done so, you will need to make an appointment to receive official documentation from the [Disability Resources at the Center for Academic Success](#) in Peters Hall rooms 116/118.