

Dance and The Political: Choreographing unruly moves since the 1960s.

Tuesday/Thursday; 12:30pm-1:59pm
254 Dwinelle Hall

Instructor: Juan Manuel Aldape Muñoz , You can call me Juan Manuel
Email: juanmaldape@berkeley.edu

Office Hours: Tuesday: 2:30pm-3:30pm, by appointment only, 15 minute slots.
Sign-up using bcal: <https://goo.gl/MNRqwT>

Meeting occurs via Google Meet: <https://meet.google.com/yds-mgps-soa>

“You have to let yourself get so caught up in the flow of your writing that it ceases at moments to be recognized as your own. This means you have to be prepared for failure.”
-Brian Massumi

“I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood.”
-Audre Lorde

COURSE OVERVIEW

In this class, we will survey how dancers and choreographers, both professional and novice, have used dance to create social justice. Through the discipline of dance studies, you will learn, develop, and apply the skills of identifying and assessing cultural and political processes. We will ask important questions that examine the possibilities and limits of dance and choreography as processes of social change. When is dance a form of resistance? How do individuals use choreography to create more inclusive worlds? What signals the difference between dance appreciation and dance appropriation? We will ask these and many more questions as we examine a range of dance styles that include, but are not limited to hip-hop, Chicana modern dance, quebradita, and salsa. We will watch dances and make dances ourselves— experience in making or watching dances is not necessary! This is not a studio-based course.

This course will teach you how to use the compositional elements of college-level writing to craft essays that use precise and descriptive language to make insightful observations about dance practices. As James Baldwin reminds us, our goal will be to “write a sentence as clean as a bone.” Importantly, you will develop skills to think and write in a choreographic manner, developing habits to write analytical essays with rigor and creativity.

Throughout the course, we will deal with literary and visual materials representing violence, death, and sex.

CLASS OBJECTIVES

At the end of this course, you will be able to write a college-level essay that demonstrates your ability to describe, contextualize, and analyze how race, gender, faith, and/or class are represented, negotiated, or resisted through dance. You will be proficient in using secondary sources to support your analysis.

ATTENDANCE AND ABSENCES

If you must miss a class to observe religious practices or participate in university-related athletic activities, please inform me in advance, before the end of the third week. If you miss two or more classes, your participation grade will be reduced. Your participation grade is based not only on the amount of one talks, but the level of thoughtful contributions to class discussion. In case of illness or emergency, please notify me as soon as possible.

ADD/DROP POLICY

Students must attend the first two weeks of class (all four sessions) in order to be admitted. Students cannot register after **Week 2 (01/31/2019)**.

READINGS

The majority of your readings for this class will be available for download on bcourses, or provided to you in class. Please complete the readings for each day before class.

ASSIGNMENTS AND GRADING

Your assessment will be largely based on four short review essays, a presentation, a performance analysis, participation in/outside of class, and two longer essays. The course will have regular discussion sessions on pre-selected topics and assigned material. The class participation score will be based on attendance and engagement in class discussion sessions as well as one dance analysis based on live performance. The final paper (6-8 pages in length) will be based on a topic mutually agreed upon between the student and the instructor. You are expected to be at all regularly scheduled lectures and screenings. By the end of week two, I will assign you a session in which you will give a presentation about the readings for that date. This presentation will be your presentation grade. **Late work will not be accepted.**

Extra credit. Occasionally I will let you know about opportunities for extra credit. In most cases, you will need to attend a specific event and write up a 250-word reflection in order to receive the points. The reflection will be due via bcourses on the Friday of the week after you attended the event. Each opportunity will add one point to your overall course grade. Please include your name and the title of the event in the file's name: "Aldape_calperformances.docx"

GRADING RUBRIC

<u>A</u>	<u>100-94</u>	<u>B</u>	<u><87-84</u>	<u>C</u>	<u><77-74</u>	<u>D</u>	<u><67-64</u>
<u>A-</u>	<u><94-90</u>	<u>B-</u>	<u><84-80</u>	<u>C-</u>	<u><74-70</u>	<u>D-</u>	<u>64-61</u>
<u>B+</u>	<u><90-87</u>	<u>C+</u>	<u><80-77</u>	<u>D+</u>	<u><70-67</u>	<u>F</u>	<u><61-0</u>

Please **double-space and number** your pages on all assignments. Citations should be in **MLA format**. (For a review of these formats, please consult: <https://owl.english.purdue.edu/owl/resource/747/01/>)

Assignment	Description	%	% Breakdown	Due
Diagnostic Essay	Ungraded (full marks upon submission), 2pg double spaced (bcourses)		Constitutes 2% of participation grade	Second Week of Class: 2/1
Mini Review Essay	Each of these writings will respond to one of the assigned readings from a unit 1-2pg, double spaced (bcourses)	20%	4 Writing Assignments (5% each)	See the reading schedule
Midterm Review Essay	3-5pg double spaced (bcourses)	15%		3/15
Final Paper	6-8pg double spaced (bcourses)	30%		5/14
Presentation	Individual presentations	5%	Presentation (5%)	
Performance Review	Dance Analysis (2pg double spaced, bcourses)	10%		4/4
Participation	See below	20%	Diagnostic Essay: 2% Class participation: 18%	

PARTICIPATION

Criteria for evaluating class participation include the student's ability to:

- Extend one's personal perspective and experience.
- Generate a connection and an awareness about performance analysis as a tool for interpreting political practices.
- Evaluate performances that deal with the issues of class, race, and gender, and articulate a clear argument about the performance's relationship to the larger political context.
- Explore writing and develop a personal voice.
- Position personal claims within a conversation of alternative views.
- Appreciate revision as a key part of the writing and critical thinking process.
- Develop college-level competency in close reading and the "moves" of academic writing.
- Establish increasing authority over whole structures.
- Move from the concrete to the abstract and vice versa.
- Work in group setting.

We are all responsible for creating a safe and respectful classroom climate. Discrimination or harassment of any kind will not be tolerated. We will draft a participation contract together, and commit to it as a group.

ACADEMIC INTEGRITY

Any test, paper, or report submitted by you and that bears your name is presumed to be your own original work that has not been previously submitted for credit in another course unless you obtain prior written approval to do so from your instructor. **Using someone else's writing or ideas without properly attributing them may result in a failing grade.**

In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, websites, or other sources, but only with proper attribution. “Proper attribution” means that you have fully identified the original source and extent of your use of the words or ideas of others that you reproduce in your work for this course, usually in the form of a footnote or parenthesis.

As a general rule, if you are citing from a published source or from a website and the quotation is short (up to a sentence or two), place it in quotation marks; if you employ a longer passage from a publication or website, please indent it and use single spacing. In both cases, be sure to cite the original. If you are not clear about the expectations for completing an assignment or taking a test or examination, be sure to seek clarification from me beforehand.

Plagiarism is defined by the Berkeley Campus Code of Student Conduct as follows:

Plagiarism is defined as use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person’s characteristic or original phraseology, metaphor, or other literary device without acknowledgment.

Source: <http://sa.berkeley.edu/conduct/integrity/definition>

UNIVERSITY CLAUSE ON EQUAL ACCESS

University policy requires students needing accommodation for any disability to provide the instructor with a letter from the Disabled Student Program detailing what particular accommodations are necessary. Students who need academic accommodations should request them from DSP: 230 César Chávez Student Center, 510-562-0518 (voice) and 510-642-6376 (TTY), <http://dsp.berkeley.edu/>.

If you need disability-related accommodations in this class, if you have emergency medical information you wish to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class or during my office hours.

ON ELECTRONIC DEVICES

No phones in the classroom. No exceptions. Laptops/tablets are allowed in class **ONLY** for the purposes of taking notes and reading your papers. You will need to write and send a half-page statement to me where you express your reason for needing/preferring to use the device. I need to receive this by Wednesday, January 30, 2019 via bcourses.

EMAIL CORRESPONDENCE

Response time for e-mails sent to me may be **up to 24 hours** Monday to Friday. On weekends responses may take longer. **Make sure to check the syllabus for the answer before emailing me with questions.** Please use email correspondence as an opportunity to practice your communication and writing skills. I do not provide feedback about writing via email.

ON SELF-CARE

Whether it is your first class on a university campus or it is the last one you need to complete before you fulfill your academic requirements, or you are somewhere in between, I want you to leave this class feeling a bit more prepared for all of the other classes you will be taking on campus and in life. I prioritize self-care. This means, when possible, I encourage you to sleep, drink lots of water, take regular breaks from the screens, use aromatherapy, go to the gym, or have a “go-to” show you watch to reduce anxiety and stress—my favorite is Jane the Virgin.

As a first generation, formerly-undocumented scholar, I have survived thanks to the generous advice I received from my teachers along the way. They taught me as much about theories as they did about silly exercises to help me prevent carpal-tunnel syndrome. I hope I can continue their traditions by doing the same for you. When in doubt, reach out. You are not alone.

POLICY ON CHILDREN IN CLASS AND CARE TAKING¹

I believe in a classroom environment that accepts all diversity, including diversity of parenting status and care takers. Exclusively breastfeeding children are welcome into the class as is often necessary. If you experience unforeseen childcare interruptions or you need to take care of a family member who needs supervision, please do not hesitate to bring them to class. However, this is not meant to be a long-term solution. If your child attends class with you, I just ask that you sit next to one of the doors in case you need to take intermittent breaks should the child need more than reasonable attention.

I know the school-parenting balance can be difficult at times. You might be experiencing tiredness because you can only complete your homework after your child has finally gone to sleep in the evening. While I maintain the same level of high expectations for all students regardless of parenting status, I want to problem-solve with you in a way that makes you feel supported.

SCHEDULE AND READINGS (subject to change)

Week 1	Introduction and Power Matrices	Assignment
	This unit will explore how racial and gender identities are socially and historically constructed. We will discuss the ways that dance allows us to analyze these matrices.	
1/22	<u>Introduction and Syllabus Overview</u>	
	Sklar, Deidre. “Five Premises for Culturally Sensitive Approach to Dance.” in <i>Moving History/Dancing Cultures: A Dance History Reader</i> , eds. Ann Dils, Ann Cooper Albright. Middletown: Wesleyan University Press, 2001, 30-32.	

¹ This policy is adapted from Fatima Kay’s syllabus. Kay is a professor at Ryerson University.

1/24	Ferguson, Roderick. "Race" in <i>Keywords for American Culture Studies</i> . Bruce Burgett and Glenn Hendler, eds. New York: New York University Press. 2007. 191-196.	
	Cherniavsky, Eva. "Body" in <i>Keywords for American Culture Studies</i> . Bruce Burgett and Glenn Hendler, eds. New York: New York University Press. 2007. 26-29.	
Week 2	Power Matrices (Cont.)	Assignment
1/29	Desmond, Jane. "Embodying Difference: Issues in Dance and Cultural Studies." <i>The Routledge Dance Studies Reader First Edition</i> . Ed. Alexandra Carter. New York: Routledge, 1998. 154-162.	Sign-up for office hours
1/31	Franko, Mark. "Towards a Choreo-political Theory of Articulation" in <i>The Oxford Handbook of Dance and Politics</i> , Editors Rebekah J. Kowal et al, Oxford University Press, 2017, 169-180.	
2/1		Diagnostic Essay Due (bcourses)
Week 3	Land, Space, and Place	Assignment
This unit will explore the relationship between land, place, and space. We will discuss the ways that land is a place can be constructed and negotiated through dance.		
2/5	Kowal, Rebekah, "Introduction" <i>How to do things with Dance: Performing Change in the Postwar America</i> ." Middletown: Wesleyan University Press. 2010, 1-19.	
	Graff, Gerald and Cathy Birkenstein. "Preface" <i>They Say/I Say</i> . 2010, p. xvi-xxvi.	
2/7	Norma E. Cantú, "The Semiotics of Land and Place" in <i>Dancing Across Borders</i> , University of Illinois Press, 2009, 97-115.	
Week 4	Land, Space, and Place Cont.	Assignment
2/12	Salinas, Roén. "Performing La Frontera: Borderlands Mestizaje in Chicana/o Concert Dance" in <i>Choreographing Borderlands</i> . Austin: University of Texas. 2015. Dissertation. 58-70.	
	Rosenwasser, David, and Jill Stephen. "Chapter 1." <i>Writing Analytically Seventh Edition</i> . Stamford: Cengage Learning, 2015. 1-20.	
2/14	In class viewing. Excerpts of CathyMarie Davalos Chicana Modern Dance	
	Salinas, Roén. "Performing La Frontera: Borderlands Mestizaje in Chicana/o Concert Dance" in <i>Choreographing Borderlands</i> . Austin: University of Texas. 2015. Dissertation. 70-87.	
2/15		Review Essay 1 Due

Week 5	Indigeneity, Resistance, and Dance	Assignment
This unit will evaluate indigenous perspectives and experiences on dance.		
2/19	Visit from Choreographer CathyMarie Davalos and Lunch	
2/21	Shea-Murphy, Jacqueline. "Dancing in the Here and Now: Indigenous Presence and the Choreography of Emily Johnson/Catalyst and DANCING EARTH." <i>The Oxford Handbook of Dance and Politics</i> , Editors Rebekah J. Kowal et al, Oxford University Press, 2017, pp. 535-558.	
Week 6	Indigeneity, Resistance, and Dance Cont.	Assignment
2/26	Adriana Cruz-Manjarrez, "Dancing in the Heights: Performing Zapotec Identity, Aesthetics, and Religiosity" in <i>Dancing Across Borders</i> , University of Illinois Press, 2009, 116-137.	
2/28	María Teresa Ceseña, "Creating Agency and Identity in Danza Azteca" in <i>Dancing Across Borders</i> , University of Illinois Press, 2009, 80-96.	
	Rosenwasser, David, and Jill Stephen. "Chapter 1." <i>Writing Analytically Seventh Edition</i> . Stamford: Cengage Learning, 2015. 20-37.	
3/1		Review Essay 2 Due
3/2	Extra Credit: Dancing Cy(i)phers: Hip Hop's Embodied Expression https://www.eventbrite.com/e/dancing-cyiphers-hip-hops-embodied-expression-tickets-53328866074	
Week 7	On Writing Part I	Assignment
This unit will provide you with the exercises to develop skills in identifying and applying the four key elements to write an effective dance analysis. Also, you will develop skills in effective reading and interpretation skills.		
3/5	Rosenwasser, David, and Jill Stephen. "Chapter 3" <i>Writing Analytically Seventh Edition</i> . Stamford: Cengage Learning, 2015. 71-87.	
3/7	Banes, Sally. "On Your Fingertips: Writing Dance Criticism." <i>Writing Dancing in the Age of Postmodernism</i> . Hanover, NH: Wesleyan University Press, 1994. 24-42.	
	Suggested: Deborah Jowitt, "Beyond Description: Writing Beneath the Surface" in <i>Moving History/Dancing Cultures: A Dance History Reader</i> , eds. Ann Dils, Ann Cooper Albright. Middletown: Wesleyan University Press, 2001, 7-11	
Week 8	Race, Sex, and Dance	Assignment
This unit will evaluate how gender, sexuality, and race are negotiated through dance.		
3/12	Ishmael Houston Jones, <i>Them</i>	
	Bradley, Paige. "An 80s Dance Piece Brings the Memory of AIDS Epidemic to a New Generation." June 26, 2018. www.vice.com	

	Supree, Burt. "Men with Men." <i>The Village Voice</i> . December 22, 1986.	
3/14	Roman, David, "Not-About-Aids." in <i>Critical Theory and Performance</i> . Ann Arbor: University of Michigan Press. 2010. 372-374.	
	Chamberlain, Travis. "Them and Now: An oral history of a performance reconstructed" in the <i>Lost and Found: Dance, New York, HIV/AIDS, Then and Now</i> . New York: Artbook. 2017.	
3/15	Extra Credit: <i>To the Academy</i> , Lecture-demonstration, Bancroft Studio, 5:30pm-7:00pm	Midterm Paper Due
Week 9	Race, Sex, and Dance	Assignment
3/19	Thomas DeFrantz. "Switch: Queer Social Dance, Political Leadership, and Black Popular Culture" in <i>The Oxford handbook of Dance and Politics</i> New York: Cambridge University Press, 2017. 477-496.	
3/21	Shared Session with Theater R1B 005 <i>Writing Sex in Media and Performance</i> to host Rebel Kings	
	Suggested: Chatterjea, Ananya. "Subversive Dancing: The Playful Interventions in Jawole Willa Jo Zollar's Batty Moves (1995)." in "Chapter 6: Text Dances: Pieces and Thoughts." <i>Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha</i> . Wesleyan University Press, 2004. 180-192.	
Week 10	Spring Recess	Assignment
3/26	No Classes	
3/28	No Classes	
Week 11	Borders and Movement	Assignment
This unit will evaluate how dance creates spaces to contest police and border enforcement. However, we will also examine the parameters of social and aesthetic borders.		
4/2	Hutchinson, Sydney. "Danced Politics and Quebradita Aesthetics." <i>e-misférica</i> (2006): 1–8. Print.	
4/4	Marie 'Keta' Miranda." Dancing to 'Whittier Boulevard:' Choreographing Social Identity" in <i>Dancing Across Borders</i> , University of Illinois Press, 2009, 66-79.	
4/5		Dance Analysis Due
Week 12	Borders and Movement Cont.	Assignment
4/9	Lepecki, André. "Choreopolice and Choreopolitics: or, the Task of the Dancer." <i>TDR: The Drama Review</i> 57.4 (2013): 13–27. Web.	
4/11	In class viewing: NAKA Dance Project's The Anastacio Project, Naka Dance	

4/12		Review Essay 3 Due
Week 13	Borders and Movement Cont.	Assignment
4/16	Kraut, Anthea. "Coda: Beyoncé vs De Keersmaeker." <i>Choreographing Copyright</i> . 2016. 263–280. Print.	
4/18	jun, grace shinhae. "Asian American Liminality: Racial Triangulation in Hip Hop." Forthcoming in <i>The Oxford Handbook of Hip Hop Dance</i> . Eds. Mary Fogarty and Imani Kai Johnson.	
Week 14	Dance and Disabilities	Assignment
4/23	Albright, Ann Cooper. "Strategic Disabilities: Negotiating the Disabled Body in Dance" in <i>Moving History/Dancing Cultures: A Dance History Reader</i> , eds. Ann Dils, Ann Cooper Albright. Middletown: Wesleyan University Press, 2001, 56-66.	
4/25	Kuppers, Petra. "Dancing Disabled: Phenomenology and Embodied Politics" in <i>The Oxford handbook of Dance and Politics</i> New York: Cambridge University Press, 2017. 467-281	
4/26		Review Essay 4 Due
Week 15	On Writing Part II	Assignment
4/30	Graff, Gerald and Cathy Birkenstein. "Introduction: Entering the Conversation." <i>They Say/I Say</i> (2010, p. 1-16)	
	Graff, Gerald and Cathy Birkenstein. "Part I: They Say" <i>They Say/I Say</i> (2010, p. 17-52)	
5/2	Writing Workshop	Draft of Final Paper Due (Hard Copy)
Week 16	No Classes, Available for Office Hours	Assignment
5/7	Reading Week	
5/9	Reading Week	
Week 17	Finals Week	Assignment
5/14	No Class	Final Paper Due
5/16	No Class	

Campus Resources

- Student Learning Center
César Chávez Student Center
Lower Sproul Plaza
Phone: 510.642.7332
Website: <http://slc.berkeley.edu/general/index.htm>
(The SLC provides free tutoring, study groups, workshops, and courses on a range of subjects ranging from writing skills to studying strategies.)
- Undocumented Students Center
[find information]
- Counseling & Psychological Services
Tang Center, third floor
Phone: 510.642.2368
Website: <https://uhs.berkeley.edu/students/counseling/cps.shtml>
- Office of Student Conduct
Phone: 510.643.9069
Website: <http://students.berkeley.edu/osl/sja.asp?id=297>
(The Office of Student Conduct publishes the Student Code of Conduct and deals with cases of academic dishonesty.)
- Disabled Students' Program
Phone: 510. 642.0518 (voice), 510.642.6376 (TDD)
Website: dsp.berkeley.edu/dspServices.html
(DSP provides a variety of services ranging from note takers and sign language interpreters to advising on academic accommodations for disability-related concerns.)
- Sexual Violence Prevention and Response
<http://survivorsupport.berkeley.edu/>
(Harassment and Violence Support and Education. This website provides comprehensive information about resources for victims/survivors of sexual assault, sexual harassment, and intimate partner violence, including medical and counseling information.)
- Confidential Care Advocate
Office of Sexual Assault Prevention and Student Advocacy
510-642-1988 or thsiang@berkeley.edu
<http://sa.berkeley.edu/dean/confidential-care-advocate>
(The Confidential Care Advocate provides affirming, empowering, and confidential support for survivors and those who have experienced gendered violence, including sexual harassment, dating and intimate partner violence, sexual assault, stalking, and sexual exploitation.)