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DAC530, 3 credits
University at Buffalo – SUNY
Fall 2021
Th 12:45-3:25
In person, Alumni 188

DAC 531 Dance Studies II: Political and Cultural Approaches to Dance

Course Description

This course examines dance as a reflection of society and culture from the early 20th century to today. Focus is placed on the development of dance, dancers, choreographers, and significant dance works in relation to existing and emerging social, economic, and political contexts. Students will apply their knowledge of contemporary dance theory to understanding the impact of cultural and political phenomena on the development of dance as an art form. The course introduces interpretation of historical evidence in political and cultural contexts and culminates in the student's development of an original piece of dance scholarship, presented as both an essay and an oral presentation, that engages cultural dimensions of dance production.

Learning Outcomes

Learning Outcome	Method(s) of Assessment
A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.	Class participation, dance studies assessment, reverse outline, research essay
Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.	Class participation, dance studies assessment, reverse outline, research essay
Awareness of current issues and developments that impact the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.	Class participation, research essay

Writing and speaking skills to communicate clearly and effectively to the dance community, the public, and in teaching situations.	Class participation, dance studies assessment, reverse outline, research essay
Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.	Class participation, dance studies assessment
A knowledge of bibliographic resources in dance, including Web-based resources, and the skills to access these resources.	Dance studies assessment, reverse outline, research essay

Required Materials

[Kraut, Anthea. *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. 2015.](#)

Access to UBlearns for all additional readings.

Methods of Assessment

Participation (20%) – 200 points

Please be ready to participate meaningfully in class discussion, which means both verbally articulating your own thoughts to the class and demonstrating empathetic listening skills. In order to be an effective participant, you must come to class having done the readings in a thoughtful manner.

Dance Studies Assessment (15%) – 150 points

Students will choose one reading for the term for which they will complete the Dance Studies Assessment (a method of deep reading and evaluation designed to sharpen the student's critical capacities as a consumer and producer of academic research, as developed by Dr. Brandon Shaw). Detailed guidelines will be distributed in class.

Reverse Outline (15%) – 150 points

Students will choose one reading for the term for which they will complete a reverse outline (a method of understanding structure and organization of scholarly essays). Detailed guidelines will be distributed in class.

Research Essay (40%) – 400 points

A research essay (20 pages), with MLA or Chicago citations focused on a work, genre, performer, or creator of dance, theater, performance art, or popular entertainment and its/their development within a specific cultural/political/economic context. Papers will be evaluated on clarity of argument, use of sources, structure, and style. Please write

this essay in three stages: a concept paper, a full first draft, and a final draft. Papers should be double-spaced, 12-pt Times New Roman, with page numbers and 1-inch margins.

- i. Concept paper: In about 3-4 pages, identify a possible thesis for your essay, briefly explain your approach to the topic, outline how you will develop your argument, and provide a first bibliography (5 sources). Due **October 14**. (10%)
- ii. Annotated bibliography: please annotate **8** sources for this assignment; 4 should be primary sources and 4 should be secondary (scholarly) sources. For the primary sources, please articulate their value to your project as evidence. For the secondary sources, please summarize the author's argument and how you plan to be in conversation with it, as well as a brief review of the evidence used by the author. Due **November 11**. (10%)
- iii. First Draft: Complete a full draft of your essay. Peer review groups will be determined based on concept papers. We will workshop these essays in class. Please distribute to your group and the instructor by end of day **November 29**. (10%)
- iv. Final Draft of seminar essay: due end of day **December 15**. (10%)

Grade Scale

You will be assessed based on your absolute performance (i.e., not relative to other students' performance). Your final grade will be calculated as follows: A = 940-1000, A- = 900-939, B+ = 870-899, B = 840-869, B- = 800-839, C+ = 770-799, C = 740-769, C- = 700-739, D = 600-699, F = below 600.

Course, Departmental, and Institutional Policies

University Resources for Graduate Students:
<https://grad.buffalo.edu/study/progress/resources.html>

ACADEMIC INTEGRITY

Plagiarism is unacceptable. Do not sell yourself short by pirating someone else's ideas: do the work yourself, be brave, and share it. This does not mean we are not inspired by others' work, nor does it mean we should not acknowledge where others have influenced us or can support our ideas. This is done through proper citation not just of scholarly work, but also of creative work. You MUST cite anything that does not originate with you. Pick a style – MLA, APA, or Chicago – and stick to it. Please see me with any questions about plagiarism and citation BEFORE you turn your work in. If you plagiarize, you will fail the assignment. No exceptions. Be aware that any and all work you turn in may be scanned through plagiarism detection software at my discretion.

UB Official Academic Integrity Policy: Academic integrity is a fundamental university value. Through the honest completion of academic work, students sustain the integrity of the university while facilitating the university's imperative for the transmission of knowledge and culture based upon the generation of new and innovative ideas. For the complete policy please visit: <http://undergrad-catalog.buffalo.edu/policies/course/integrity.shtml>

ACCESSIBILITY

I am committed to the academic success of all students in this course. If you have a disability of any kind that will affect your participation in this course, please let me know so that accommodations can be arranged in advance. University resources are available at <http://www.student-affairs.buffalo.edu/ods/>.

ATTENDANCE

- Students are allowed two unexcused absences for whatever reason.
- When possible, notify me in advance of your inability to participate in class.
- If you are well enough to participate remotely, contact me for possible accommodations.
- If you are sick or have any symptoms of illness, you are expected to *remain home* and inform me by email as soon as possible and no later than 24 hours after missing class.
- At that time, you are also expected to make arrangements to complete missed work.
- If you miss more than 2 classes (for illness or a university approved absence) *without making arrangements* to make up the work, your grade will drop 1/3 grade for each absence.

CLASSROOM COMMUNITY

We are committed to cultivating an inclusive learning environment devoted to dialogue across intellectual and cultural differences. The study of theatre and dance routinely involves sensitive and challenging material, and although we do not know all the complexities that individuals bring to the classroom, studio, or rehearsal space, we remain committed to making those spaces supportive, collaborative, and inclusive. In order to achieve this, students and faculty alike are expected to engage with class materials and each other with respect and professionalism.

Coursework in theatre and dance is also a physical endeavor, and we hold to a standard of affirmative consent for physical contact. Students may withhold or withdraw consent for physical touch at any time, and at no point should any student submit to unwanted touch or physical engagement from peers or faculty.

Students are encouraged to bring issues of harassment, exclusion, or discrimination to the attention of the instructor, a faculty member with whom they feel comfortable, or the department chair. In addition, UB's office of Equity, Diversity, and Inclusion (EDI) exists to ensure that issues of harassment, discrimination, and accommodation are addressed in a timely and effective manner, and to foster and sustain a working and learning environment where each member of the community can succeed. If you experience harassment, discrimination, or a lack of accommodation, you are encouraged to speak with EDI confidentially, with no threat of retaliation:
<http://www.buffalo.edu/equity.html>

Netiquette sidebar: my goal is that our class will be a warm and welcoming space, yet it is also a professional space. Please review the following if you need to brush-up on communicating with your professor:

<http://web.wellesley.edu/SocialComputing/Netiquette/netiquetteprofessor.html>

HEATH AND SAFETY RE: COVID IN FALL 2021

In accordance with UB official policies, all participants (students and faculty) **must** be masked when indoors in any UB building (with the exception of on-campus dining facilities, when eating, and your personal living spaces). This means that during our class time, nobody will be eating. Please plan accordingly. It is extremely important that each participant completes their daily health attestation form and I will check these occasionally. Lastly, if you are not feeling well, **STAY HOME**. Our community, including members who are immunocompromised, and who live with and care for high-risk individuals, including children too young to be vaccinated, are depending on you to behave responsibly.

INJURY-INCIDENT REPORT POLICY

In the event of injury, an incident report should be filed immediately. To file an incident report, contact campus police at 716-645-2222.

CRITICAL CAMPUS RESOURCES

Sexual Violence

UB is committed to providing a safe learning environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and stalking. If you have experienced gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), UB has resources to help. This includes academic accommodations, health and counseling services, housing accommodations, helping with legal protective orders, and assistance with reporting the incident to police or other UB officials if you so choose. Please contact UB's Title IX Coordinator at 716-645-2266 for more information. For confidential assistance, you may also contact a Crisis Services Campus Advocate at 716-796-4399.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning or reduce your ability to participate in daily activities. These might include strained relationships, anxiety, high levels of stress, alcohol/drug problems, feeling down, health concerns, or unwanted sexual experiences. Counseling, Health Services, and Health Promotion are here to help with these or other issues you may experience. You can learn more about these programs and services by contacting:

Counseling Services: 120 Richmond Quad (North Campus), 716-645-2720, or 202 Michael Hall (South Campus), 716-829-5800. Health Services: Michael Hall (South Campus), 716-829-3316. Health Promotion: 114 Student Union (North Campus), 716-645-2837.

Basic Needs Insecurity

If you are experiencing food insecurity, UB has a variety of services available to assist you with food access. Please visit the following for details:

<https://www.buffalo.edu/studentlife/help/emergency/food-support.html>

If you are experiencing housing insecurity, UB's Emergency Fund may be able to assist you. Please visit the following for details:

<https://www.buffalo.edu/studentlife/help/emergency/emergency-funds.html>

Course Calendar

schedule subject to change at instructor's discretion

*indicates reading available on UBlearns, all readings due on the day assigned

WEEK ONE 9/2 – Introductory material

1. *Gay Morris, "Dance Studies/Cultural Studies," 2. *Mark Franko, "Dance and the Political," 3. *Ana Vujanovic, "Notes on the Politicality of Contemporary Dance"

WEEK TWO 9/9 – Introductory material, continued

1. *M. Cynthia Oliver, "Epiphanic Moments," 2. *Joann Kealiinohomoku, "Ballet as a Form of Ethnic Dance," 3. *George Yúdice, "Keyword: Culture," 4. *Kandice Chuh, "Keyword: Politics," 5. Anthea Kraut, Preface and Introduction

WEEK THREE 9/16 – Dance and the Stakes of Identity

1. Anthea Kraut, Chs. 1 and 2, 2. *Ann Cooper Albright, "Serpentine Signatures," 3. *Brenda Dixon Gottschild, "Who's Got His Own: Black Creativity as Commodity"

WEEK FOUR 9/23 – Dance as Cultural Production

1. Anthea Kraut, Ch. 3, 2. *Sherrie Tucker, *Dance Floor Democracy* Prologue and Introduction, 3. *Danielle Robinson, "Appropriation, Authenticity, and Opportunity in Broadway Jazz Dance Teaching"

WEEK FIVE 9/30 – Dance as Commercial Production

1. Anthea Kraut, Ch. 4, 2. *Shane Vogel, "Surfacing the Caribbean: Black Broadway and Mock Transnational Performance," 3. *Betsy Cooper, "The Body Censored: Dance, Morality, and the Production Code During the Golden Age of the Film Musical"

WEEK SIX 10/7 – Dance as Community-Building, guest visit from Urban Bush Women

1. *Nadine George-Graves, Introduction, Chs. 1 & 6 of *Urban Bush Women*, 2. *Liz Lerman, "Who Gets to Dance?"

WEEK SEVEN 10/14 – **no class meeting, read ahead**

Due: Concept paper by end of day (10/14) via email

WEEK EIGHT 10/21 – Dance as Concert Production

1. Anthea Kraut, Ch. 5 and Conclusion, 2. *Susan Manning, "Introduction" to *Modern Dance Negro Dance* 3. *Rebecca Chaleff, "Activating Whiteness"

WEEK NINE 10/28 – Cultural Politics of the Public Sphere

1. *Susan Leigh Foster, "Choreographies of Protest," 2. *Soyica Diggs Colbert, "Marching," 3. *Anusha Kedhar, "Hands Up, Don't Shoot!" 4. *Aimee Meredith Cox, "Introduction" to *Shapeshifters*

WEEK TEN 11/4 – Case Study: Politics of Method, PaR and Ethnography

1. *Hannah Kosstrin, "Kinesthetic Seeing: A Model for Practice-in-Research," 2. *Anna Pakes, "Knowing through dance-making: choreography, practical knowledge and practice-as-research," 3. *Jessica Berson, "Live Nude Girls: Notes on Being a Naked Participant-Observer," 4. *Adanna Kai Jones, "Winin' through the Violence: Performing Carib[being]ness at the Brooklyn Carnival"

WEEK ELEVEN 11/11 – Case Study: Politics of Site, Archive

Due: Annotated Bibliography/Works Cited

1. *Joanna Dee Das, "Dancing Dahomey at the World's Fair: Rethinking the Archive of African Dance," 2. *Melissa Blanco Borelli, Bryce Lease & Royona Mitra "Introduction: Outing Archives, Archives Outing," 3. *Royona Mitra, "Dancing the Archive Brown, Dancing the Archive Other in Akram Khan's *XENOS* (2018)"

WEEK TWELVE 11/18 – Case Study: Politics of Place

1. *Judith Hamera, "Rehearsal Problems: Gus Giordano's *The Rehearsal* and the Serious Business of Middlebrow Dance," 2. *Kemi Adeyemi, "The Practice of Slowness: Black Queer Women and the Right to the City, 3. *Lester Tomé, "Swans in Sugarcane Fields," 4. *Melissa Templeton, "Les Ballets Jazz and White Mythologies of Blackness in Québec"

WEEK THIRTEEN 11/25 – Thanksgiving

Due: complete first draft of final paper to partner and instructor via email by **end of day Monday November 29th**

WEEK FOURTEEN 12/2 – Digital Dance Zoom with Dr. Trevor Boffone, feedback session

1. *Harmony Bench, "Screen Sharing: Dance as Gift of the Common," *Trevor Boffone, "The Original Renegade," 3. peer feedback on papers

WEEK FIFTEEN 12/9 – wrap up

Final papers due Thursday December 15th, by end of day via email