MUSC/PERF 325: Dance in World Cultures

Fall, 2013
Dr. J. Hamera, Professor
Phone: 979-845-7938
Email: jhamera@tamu.edu
TR 9:35 – 10:50 am
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment
LAAH 211

Catalog description: Credit: 3. Examination of international relationships between dance, culture, identity, gender, youth and politics; relationships between dancing, gender and politics in specific cultures and in globalization; variety of dance practices across the globe. Prerequisite: Junior or senior classification.

Prerequisites: Junior or senior classification

Learning Outcomes:

- Analyze selected dance events as both works of the imagination and as social action, using dance studies theories of identity, community, diversity, gender, and representation.
- Identify and discuss examples of key individuals’ and companies’ contributions to concert and vernacular dances in selected world cultures.
- Discuss international relationships between vernacular dance forms as these circulate in the context of globalization.
- Compare and contrast the ways diverse groups of dancers use dance to articulate collective and individual identity.

Required Readings


All other required readings and viewings for this course are available through TAMU E-Learning and Media Matrix, or online at the urls given on the syllabus. Full citations are included with each reading. Required readings/viewings are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA.
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10</td>
</tr>
<tr>
<td>Presentations - Probe 1</td>
<td>35</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>30</td>
</tr>
<tr>
<td>Presentations - Probe 2</td>
<td>40**</td>
</tr>
<tr>
<td>Presentations – Probe 3</td>
<td>50**</td>
</tr>
<tr>
<td>Final Exam</td>
<td>35</td>
</tr>
</tbody>
</table>

** group projects

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 - 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 - 127 D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or work of sufficient quality, to pass this course.

What Does “Class Participation” Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused absences.
absences. (This does not mean, by the way, that simply showing up for every class
insures full credit.) An excused absence is accompanied by Texas A&M University
Explanatory Statement for Absence from Class form available at
http://attendance.tamu.edu presented immediately upon your return to class, even if the
illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU
Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments,
excluding in-class quizzes or exams. Written assignments must include appropriate
documentation (APA, Chicago, or MLA) of all sources used. Points deductions will be
made for grammar, writing style, and documentation errors in each evaluation category
affected. Assignments are due in hard copy at the beginning of the specified class period.
No late submissions are allowed except as specified in TAMU Student Rule 7.

Americans with Disabilities Act (ADA) Policy Statement. The Americans with
Disabilities Act (ADA) is a federal anti-discrimination statute that provides
comprehensive civil rights protection for persons with disabilities. Among other things,
this legislation requires that all students with disabilities be guaranteed a learning
environment that provides for reasonable accommodation of their disabilities. If you
believe you have a disability requiring an accommodation, please contact Disability
Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit

Academic integrity statement. Academic honesty is of great importance to all students
at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a
commitment to uphold the Honor Code, to accept responsibility for learning, and to
follow the philosophy and rules of the Honor System [. . .]. Students will be required to
state their commitment on examinations, research papers, and other academic work.
Ignorance of the rules does not exclude any member of the Texas A&M community from
the requirements or the processes of the Honor System. For more information, see
Schedule of Topics and Major Assignments

Unit 1: Vocabulary and Issues in Global Dance Studies

**Week 1**
August 27  Course Introduction

August 29  What do we mean when we talk about “worlding” dance?
For discussion:
  Lena Hammargren, “The Power of Classification,” *Worlding Dance*, 1 – 14,
  Joann Kealiirihomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic
  Dance.” (TAMU e-learning)

**Week 2**
September 3  Refining Our Terms – Issues in World Dance
For discussion:
  Susan Leigh Foster, “Choreographies and Choreographers,” *Worlding Dance*, 98
  – 118.
  Marta Savigliano, “Worlding Dance and Dancing Out There in the World,”
  *Worlding Dance*, 163 – 90.

September 5  Dance and/in global circulation: Bharata Natyam
For discussion:
  *Worlding Dance*, 53 – 75.

**Week 3**
September 10  Dance and/in global circulation: Tango
For discussion:
  Marta E. Savigliano,  “Exotic Encounters,” *Tango and the Political Economy of
  Passion.* (TAMU e-learning)
  Tango media module (TAMU e-learning)

September 12  For discussion: Youtube and the global circulation of dance
  Müller, Kiri, “Amateur to Amateur,” *Playing Along: Digital Games, Youtube, and
  Virtual Performance.* (TAMU e-learning)
  “Global How-Tos” media module (TAMU e-learning)

**Week 4**
September 17  Presentations - Probe 1
September 19  Presentations - Probe 1
Unit 2: Gender, Culture, and Politics in Dance – Examples from the Diaspora

Week 5
September 25 Case Study 1: Cambodian Classical Dance
For discussion:
  Selections from Toni Samantha Phim and Ashley Thompson, Dance in Cambodia,
  TAMU e-learning
  Cambodian Classical Dance module, TAMU Media Matrix

September 26 Cambodian Classical Dance – Displacements and Continuities
For discussion:
  Judith Hamer, “‘Saving’ Khmer Classical Dance in Long Beach,” TAMU e-
  learning
  Sophiline Shapiro module, TAMU Media Matrix

Week 6
October 1 Case Study 2: African Diaspora Dance
For discussion:
  Brenda Dixon Gottschild, “Latitude III,” TAMU e-learning
  ————, “First Premises of an Africanist Aesthetic,” TAMU e-learning
  From Mambú to Hip Hop, TAMU Media Matrix

October 3 African Diaspora Dance, continued.
For discussion:
  Anthea Kraut, “Choreography and the Folk,” TAMU e-learning
  Bahamian Fire Dance module, TAMU Media Matrix

Week 7
October 8 African Diaspora Dance, continued
For discussion:
  Brenda Dixon Gottschild, “Barefoot and Hot, Sneakered and Cool,” TAMU e-
  learning

October 10 Midterm Exam

Week 8
October 15 Case Study 3: Philippine Dance: Ethnography and Choreography
For discussion:
  Sally Ness, “Customers and Performers,” TAMU e-learning
  Tindera Sinulog module in TAMU Media Matrix
October 17  Philippine Dance, Gender Trouble, and Diaspora
For discussion:
Patrick Alcendo, "Sacred Camp," TAMU e-learning
-----  *Ait-Athen: Mother of Philippine Festivals*, TAMU Media Matrix

Week 9
October 22  Case Study 4: Butoh, Masculinity, and Global Modernism
For discussion:
Tatsuni Hijikata, "Manifestoes," TAMU e-learning
Butoh module, TAMU Media Matrix

October 24  The "Global Alchemy" of Butoh
For discussion:
Sondra Fraleigh, "Is Butoh a Philosophy?" TAMU e-learning
Naoyuki Oguri module, TAMU Media Matrix

Week 10
October 29  Presentation/Probe 2

October 31  Presentation/Probe 2

Unit 3: Dancing Indigeneity, Performing Politics

Week 11
November 5  Indigeneity as Local/Global "Movement"
For discussion:
Jacqueline Shea Murphy, "Mobilizing (in) the Archive," *Worlding Dance*, 32 – 52.
Kahiko module in TAMU Media Matrix

November 7  Producing Hawai'i-ness in Performance
For discussion:
2012 Merrie Monarch Festival - Wahine of Halau Hula O Hokulani - Hula Auana "Nene'u"
http://www.youtube.com/watch?v=4dH42J0S2sQ
Halau I Ka Wekiju - Merrie Monarch 2012 (Kane Auana):
http://www.youtube.com/watch?v=xDga1E2T1Vk
**Week 12**

**November 12**  
*Danza Azteca*  
For discussion:  
- Eliis Diana Huelta, “Embodied Recuperations: Performance, Indigeneity, and *Danza Azteca,*” TAMU e-learning  
- *Danza Azteca Calpulli Mexihca of San Diego, California*  
  [www.youtube.com/watch?v=1kgT7ZYS390](http://www.youtube.com/watch?v=1kgT7ZYS390)  
- *Danza Azteca Quetzalcóatl*  
  [www.youtube.com/watch?v=GS_7zKWS8J8](http://www.youtube.com/watch?v=GS_7zKWS8J8)  
- *Danza Azteca de Anahuac*  
  [www.youtube.com/watch?v=1Zgg294s6f4](http://www.youtube.com/watch?v=1Zgg294s6f4)

**November 14**  
Dance and Ethnic Transmigration  
For discussion:  
- Kimberly DaCosta Holton, “Dancing along the In-Between: Folklore Performance and Transmigration in Newark, New Jersey,” TAMU e-learning  
- *Rancho Folklorico* module, TAMU Media Matrix

**Week 13**

**November 19**  
Youth, gender, and national identity in Nordic Dance  
For discussion:  
- Norden module, TAMU Media Matrix

**November 21**  
Presentations – Probe 3

**Week 14**

**November 26**  
Presentations – Probe 3

**November 28**  
No class today. Campus closed.

**Redefined Week**

**December 3**  
Course Conclusion; take home final distributed

**December 7**  
12:30 – 2 pm – Final Exam