Dance 1010—Dance in Culture
Fall 2016—August 22 – December 7, 2016
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Graduate Teaching Assistant: Shane Davis- shaantvis@gmail.com

Calendar and Course Content (as of August 18, 2016)
Because of the nature of this course is highly based on the availability of some of the guest lecturers/artists, course content is subject to change with prior notice.

Locations: Monday/Wednesday lecture- MLIB 1130,
Friday movement experience- MCD 260 (dress comfortably)

M. 08/22 Introduction and Course Orientation
Discussion of the syllabus and course expectations.

W. 08/24 Terminology and Basic Concepts in Dance and Culture
2. To Dance is Human: A Theory of Non Verbal Communication- Introduction by Judith Hanna

Inquiry questions:
What is dance? What is movement? What is culture? What is discourse? What is context?
Why do we dance? What is society? What is community? What is epistemology? Why is epistemology important as it relates to culture? What are the layers of culture? What are the functions of dance in society? What does movement tells us about others and ourselves? What is ethnocentrism? What is Cultural relativism? What are the epistemological lenses? What is aesthetic? What are rituals? What are habits?

Due: Talking Points Wednesday #1 by Canvas submission

F. 08/26 Movement Experience: From Pedestrian to Stylized Movement- Juan Carlos Claudio

M. 08/29 Terminology and Basic Concepts in Dance and Culture
Reading: 1. Family Resemblance by Sondra Horton Fraleigh (1999)
**W. 08/31**  
**Terminology and Basic Concepts in Dance and Culture**  
Due: Talking points Wednesday #2 by Canvas submission

**F. 09/02**  
**Movement Experience:** From Pedestrian to Stylized Movement- Shane Davis

**M. 09/05**  
**NO CLASS. Labor Day**

**Reading:** 1. *Five Premises for a Culturally Sensitive Approach to Dance* by Deidre Sklar (2001)

**W. 09/07**  
**Terminology and Basic Concepts in Dance and Culture**  
Due: Talking points Wednesday #3 by Canvas submission

**F. 09/09**  
**Movement Experience:** Aesthetics of the Body and World Café: Field Study Groups- Juan Carlos Claudio

**M. 09/13**  
**Puerto Rico:** Race Based Politics in Dance - Juan Carlos Claudio

**Reading:** *Remixing Reggaeton: Introduction, Reggaeton Takes Its Place* by Petra R. River-Rideau (2015)

**W. 09/12**  
**Puerto Rico:** Race Based Politics in Dance- Juan Carlos Claudio  
Due: Talking points Wednesday #4 by Canvas submission

**F. 09/16**  
**Movement Experience:** Hierarchical Dances of Puerto Rico- Juan Carlos Claudio

**M. 09/19**  
**Brazil:** A Racial Paradise? – Juan Carlos Claudio

**Reading:** *Discrimination and Affirmative Action in Brazil* by Edward Telles

& **Video Viewing:** *Brazil in Black and White: Affirmative Action* by PBS

**In class video viewing:** *Black in Latin America* with Henry Louis Gates Jr. (2011)

**W. 09/21**  
**Brazil:** Samba on Your Feet from Condomblé to Cárnival- Lorin Hansen  
Due: Talking points Wednesday #5 by Canvas submission

**F. 09/23**  
**Movement Experience:** Samba on Your Feet- Lorin Hansen

**M. 09/26**  
**Bali:** Behind the Mask- Dr. Jeremy Grimshaw

**Reading:** 1. *A People Without Art* (excerpts) by Dr. Jeremy Grimshaw

**Home video viewing:** This is a collection of videos of some of Bali’s most important and influential dancers--some of them quite advanced in age, but still dancing with incredible skill. [http://www.archive.org/details/The_Living_Treasures_of_Bali](http://www.archive.org/details/The_Living_Treasures_of_Bali)

**AGEM:** This is the pose, or body position, that helps convey the nature of a dance character: bold, refined, comic, masculine, feminine, etc.

In track #2, the Baris, or warrior, is standing guard, and shifts from an attitude of attentiveness to agitation. His most important agem is the bold, fierce one, conveyed when he stands up tall with his
weight shifted to one leg and one hand to his chest. In track #7, Oleg Tambullilingan (something like "Lovestruck Bumblebees"), the dance carefully maintains a very precise female agem. Note the curvature of the torso, the angle of the arms and the head, etc.

**SELEDET**: these are the eye movements that are carefully choreographed in Balinese dance. The previous video, #7, also had very good examples of seledet. Notice how precisely here eye movements are coordinated with movements of the head, hands, and body.

In track #11, a piece called Kebyar Deduk, has a rather extreme style of seledet; watch his eyes at around the 2:00 point.

**TAKSU**: This concept is hard to translate, but it means something like "divine charisma." Taksu is that extra, inexplicable something that makes the difference between a technically proficient performance and a really outstanding, moving performance.

Here's a great short documentary video that explains Taksu:

http://www.youtube.com/watch?v=A8Vdvgnpyk

Finally, here's a video clip from the film Baraka, featuring a kind of stylized, sound-enhanced version of kecak, the dance we will learn on Friday: http://www.youtube.com/watch?v=aGXcnWUqV-Y

**W. 09/28**

**Bali**: Behind the Mask- Juan Carlos Claudio


**Due**: Talking Points Wednesday #6 by Canvas submission

**F. 09/30**

**Movement Experience**: Kecak- Dr. Jeremy Grimshaw

**M. 10/03**

**USA LGBT**: Dragging in the 21st Century- Shane Davis

**Reading**: "Xtravaganzal!": Drag Representation and Articulation in "RuPaul's Drag Race” by Eir-Anne Edgar, Studies in Popular Culture, Vol. 34, No. 1 (Fall 2011), pp. 133-146 Published by: Popular Culture Association in the South

*Available through the Marriott Library

**W. 10/05**

**USA LGBT**: Dragging in the 21st Century- Shane Davis

**Due**: Talking points Wednesday #7 by Canvas submission

**F. 10/09**

**Movement Experience**: Dragging in the 21st Century- Shane Davis

*Bring high hills shoes or tennis shoes for this class

**M. 10/10**

**NO CLASS. Fall Break!**

**W. 10/12**

**NO CLASS. Fall Break!**

**F. 10/14**

**NO CLASS. Fall Break!**

**M. 10/17**

**Taiwan**: Public Secrets Public Spaces- Ching-I Chang-Bigelow
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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>W. 10/19</td>
<td><strong>Taiwan: Public Secrets Public Spaces</strong> Ching-I Chang-Bigelow</td>
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<td><strong>Due:</strong> Talking points Wednesday #8 by Canvas submission</td>
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<td>F. 10/21</td>
<td><strong>Movement Experience:</strong> Temple Dances Ching-I Chang-Bigelow</td>
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<td>M. 10/24</td>
<td><strong>Spain: From the Taverns to Nationalism</strong> Solagne Gomez</td>
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<td><strong>Reading:</strong> <em>Flamenco: History and Evolution</em> compiled by Solagne Gomez</td>
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<tr>
<td>W. 10/28</td>
<td><strong>Spain: From the Taverns to Nationalism</strong> Solagne Gomez</td>
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<td><strong>Due:</strong> Talking points Wednesday #9 by Canvas submission</td>
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<td>F. 10/28</td>
<td><strong>Movement Experience:</strong> Flamenco Solagne Gomez</td>
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<td><em>Bring hard sole shoes for this class</em></td>
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<td>M. 10/31</td>
<td><strong>Field Study Group Research meeting</strong></td>
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<td><strong>Reading:</strong> 1. <em>Differences and Other Important Matters</em> by Brenda J. Allen (2011)</td>
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<td>2. <em>Understanding Microaggressions and Racial Battle Fatigue</em> by William Smith</td>
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<td>W. 11/02</td>
<td><strong>USA: Privilege in America: Communicating Social Identity</strong> Juan Carlos Claudio and Shane Davis</td>
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<td><strong>Due:</strong> Talking points Wednesday #10 by Canvas submission</td>
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<td>F. 11/06</td>
<td><strong>Movement Experience:</strong> Privilege in America Shane Davis</td>
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<td>M. 11/07</td>
<td><strong>Exam discussion.</strong> Bring any questions regarding class material.</td>
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<tr>
<td>W. 11/09</td>
<td><strong>Exam discussion.</strong> Bring any questions regarding class material.</td>
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<td>F. 11/11</td>
<td><strong>Field Study Group Meeting</strong></td>
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<td>M. 11/14</td>
<td><strong>Exam:</strong> Open notebook and talking points Wednesday. Make sure to save your notes and bring hard copies of your talking points since there are no electronic devices allowed during the exam.</td>
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<td>W. 11/16</td>
<td><strong>Field Study Group Meeting</strong></td>
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<td>F. 11/18</td>
<td><strong>Field Study Group Meeting</strong></td>
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<td>M. 11/22</td>
<td><strong>Advocacy:</strong> Gender Equality and Advocacy Paper discussion</td>
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<td><strong>At home video viewing:</strong> Emma Watson <em>HeforShe</em> by the United Nations</td>
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<td>(<a href="https://www.youtube.com/watch?v=p-iFl4qhBsE">https://www.youtube.com/watch?v=p-iFl4qhBsE</a>)</td>
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<td><strong>In class video viewing:</strong> Featuring Malala Youzafzai in <em>He Named Me Malala</em> by Davis Guggenheim</td>
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<td>W. 11/23</td>
<td><strong>NO CLASS. Early Dismissal!</strong></td>
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Happy Thanksgiving Break! Safe travels and enjoy family and friends alike.

Field Study Group Final Presentations I
* Two groups per class period

Field Study Group Final Presentations II
* Two groups per class period

Field Study Group Final Presentations III
* Two groups per class period

Field Study Group Final Presentations IV
* Two groups per class period

Field Study Group Final Presentations V
* Two groups per class period

Due: There is no final exam. The field study group presentations and advocacy paper are in lieu of your final exam. Advocacy paper due no later than 5:00 pm by Canvas submission.